यात्राप्रसङ्गीयम्

[आङ्ग्लानुवादसहितम्]

प्रा. रामचन्द्रः [हरिशरणः] शाण्डिल्यः

यात्राप्रसङ्गीयम्

(काव्यम्)

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YATRA PRASANGIYAM
(KAVYAM)

Author
Ex. Prin. H. (R.) A. SHANDILYA
B.A., B.T. Acharya

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FOREWORD

I am much delighted in writing a foreword to the 'KHANDA KAVYA' named 'YATRA PRASANGIYAM' originally written in Sanskrit by Principal H. A Shandilya & also translated by him in English.

Shri H. A. Shandilya was born in the family of learned Brahmins of Shikarpur, now a part of Sind (Pakistan). I am told that Shikarpur has given birth to many learned scholars of Sanskrit, the sacred language of gods and this town was called the Kashi of Sind. Shri H. A. Shandilya got this legacy from his father, late Shri Ambikadutta, a well-known genius and Sanskrit Grammarian. He has a number of books in Sanskrit to his credit specially on Karmakand, Grammar & Tantra.

Shri H. A. Shandilya has attended many provincial as well as national conferences of Sanskrit and has recited his poems, articles & treatises in the presence of learned audience and has been appreciated. He has composed some stotras in the pattern of Adi Jagat Guru Shankaracharya and some other poems namely Kamduttam in the style of Kalidasa. Shri H. A. Shandilya is also well acquinted with other branches of knowledge of Sanskrit such as Astrology, Logic, Philosophy, Grammar, Ayurved and Tantra Shastra as well.

This 'Khanda Kavya' has its own speciality; it is written in a very simple & lucid language. Even a person having workable knowledge of Sanskrit can easily understand and enjoy it. Nowadays people can hardly devote much time to the study of Kavyas which are difficult and very lengthy. Therefore, keeping this in view, this poem has been written; and he has become successful in this task. This Kavya which cotains some seven scores & odd verses emulates both the style & purport of Sanskrit Kavyas of old & is sure to be equally appealing to the lovers of Sanskrit literature.

I believe Shri H. A. Shandilya, my former pupil at the degree stage (in 1952-53), will give many more poems in Sanskrit which will prove popular as well as beneficial to students of Sanskrit and wish him all success in his enterprise.

I am sure that the book will be found interesting by the people having knowledge of Sanskrit and will find a place in all public libraries.

R. R. Deshpande
Retired Prof. of Sanskrit,
Ramnarain Ruia College,
Bombay-400 001.

PREFACE

I have a great pleasure in presenting this short poem to readers in this age of neglect of Sanskrit. This adventure of mine is aimed at convincing the readers that Sanskrit is still a living language. There is no exaggeration in mentioning that this entire poem was composed in a couple of days. It is my habit that when I get blessed with inspiration, ideas enter my mind and I can sit continuously for hours. In regared to the genesis of the poem I have indicated the circumstances under which I was inspired to write it.

I had, in fact, no intention to write the KAVYA. Had I this idea in my mind, I would have selected a nice story or life of a patriot. It was only an spontaneous impulse which urged me to write some verses. However, to give it the form of a narration, I had to introduce the episode of a dream. I avoided to enlarge this poem, because in modern age, the people have little time to spend for reading long poems, particularly in Sanskrit which is rather difficult. I have mentioned the names of some figures of speech and metres in translation, with the object of making fresh readers slightly familiar with rhetorics & prosody.

When the KAVYA was completed, I showed it to the learned Sanskrit scholars and poets who gladly went through the manuscript and offered their valuable suggestions. I am highly

indebted to them all and especially my astrological preceptor Shri B. M. Bharadwaj, B.E., M.I.E., M.I.A., and my intimate friend Shri Atmaram Jumani, M.A., B.T., ex-Head Master at Adipur, who advised me to publish the KAVYA with English translation for the benefit of English knowing readers. I am also very glad that my long cherished desire is fulfilled.

I am thankful to the Ministry of Human Resources Development, New Delhi, with whose help I have been able to publish this book.

If my work is appreciated, I shall endeavour to delight the readers by bringing out my two other KAVYAS i. e. RITU VARNANAM and KAMADUTTAM. This KAVYA will immensely help the students of SANSKRIT if it is prescribed by the Board for Secondary or Jr. College level as a Text Book or as a Rapid Reader. They can also enjoy in a short time, the sentiments of a love which are expressed in long poems by old poets.

I would request the readers to go through this Sanskrit poem and draw my attention to any error they might come across in the course of their reading so that the corrections are made in future editions. I shall remain highly indebted for this.

Resi. Address:–
Bk. No. 1451/1
V. T. C. Road,
Section No. 31/A
Phone No. 71646

Acharya H.A.Shandilya
B.A., B.T.
Retired Principal,
Netaji Junior College,
ULHASNAGAR-421004.

Genesis of the Poem

In the year 1959, I was appointed as a Moderator of Hindi by the Secondary School Certificate Examination Board, Pune.

Having completed the assignment, I with my friends viz. Shri P. A. Kundanani, M. A. M. Ed., Shri Atmaram Jumani, M. A. B. T. & late Shri Maheshchandra Shastri of Bhartiya Vidya Bhawan, Bombay, was returning from Pune to Kalyan. We were engrossed in talk on the subject of Sanskrit verses which were composed by me in the praise of staff who were appointed as moderators. They were as under :—

पुण्याभिधानं नगरं विशालं
मुम्बानिकुञ्जं कथयन्ति लोकाः ।
पीठाभिधस्तत्र तरुश्चकास्ति
प्रमाणपत्राणि फलानि तस्य ॥१॥

1. People call Pune, a great city, the garden of Bombay region where flourishes the tree called S. S. C. Examination Board, which yields fruit in the form of certificates.

विष्णुर्यथा विश्वमिदं बिभर्ति
तथा 'पवारो'ऽपि दधाति पीठम् ।
विभाति कायेन महेश्वरोऽय-
मुद्धृत्य भारं कुरुते व्यवस्थाम् ॥२॥

2. The Chairman, Shri Pawar, holds this tree of the S. S. C. Examination Board just as God Vishnu maintains the universe. He appears like the Almighty with the responsibility of making all administrative arrangements.

योऽध्यक्षपीठेऽस्ति 'पवार' नामा
प्रख्यातकीर्तिः प्रथितः स लोके ।
तस्यैव तावत्प्रतिभाञ्च वीक्ष्य
प्रशस्तिवाचो रसिका भवन्ति ॥३॥

3. Shri Pawar, the Chairman, is a well renowned person in the Board and is famous among the people. His admirers, having seen his brilliance always appreciate him.

तस्मै सुवृक्षाय च 'देशपाण्डे'
पूतं जलं यच्छति नित्यमेव ।
अवर्णनीयो महिमास्ति तस्य
विराजते सोऽपि विनम्रमूर्तिः ॥४॥

4. Shri Deshpande, the Secretary of the S. S. C. Examination Board, Pune, nurtures this tree by sprinkling water daily. His greatness is inexpressible and he always shines with his humility.

शाखाप्रशाखापरिपूर्ण एष
धत्ते विकासं परितः प्रवृद्धः।
हिन्दीविभागः स्वपरागपुष्पै-
स्तनोति गन्धं सकलेऽपि देशे ॥५॥

5. This tree of the S. S. C. Examination Board has various beautiful branches (departments). The Hindi Department makes all-round development and spreads fragrance from the pollen of its own flowers, in the whole country.

शोभा विचित्रा निशि तारकाणां
परन्तु चन्द्रेण विलान्धकारः।
हिन्दीविभागे बहवः सुयोग्या
न भान्ति ते चेत् 'कुलकर्णि' हीनाः ॥६॥

6. The Hindi Department has many deserving persons; but they cannot shine without Shri Kulkarni, just as there is the variegated beauty of the stars at night, but they cannot dispel darkness without the moon.

निरीक्षकाग्र्यः 'कुलकर्णि' नामा
करोति कार्यं वरयाऽऽत्ममत्या।
सहायकैः पञ्चभिरात्मनोऽयं
विराजते राजकुले प्रसिद्धः ॥७॥

7. Shri Kulkarni, the Chief Moderator, discharges his duties with his brilliance. He has five assistants called Deputy Chief Moderators; among them he occupies the prominent position.

अङ्कान्सुतोल्य प्रतिमानयन्त्रे
ददाति शीघ्रं स परीक्षितेभ्यः ।
धर्मावतारो निपुणस्स्वकार्ये
मूर्तः सधर्मात्मज एव भाति ॥८॥

8. He promptly allots the marks to the candidates with full justice (as if weighed in a balance) Shri Kulkarni, the incarnation of Dharma (justice) appears like Yudhishthira and is efficient in his work.

'भोपट्करो' भीम इवात्र शूरः
प्राध्यापकोऽयं सुविचारशीलः ।
सुतीव्रबुद्ध्या स्वपरिश्रमेण
हिन्दीप्रचारे कश्चिबद्ध आस्ते ॥९॥

9. Shri Bhopatkar is as brave as Bhima. He is a professor, who with the possession of a vast knowledge, sharp intelligence and perseverance is always ready to propagate the Hindi language-

बी. ए. उपाधिर्भ्रमरप्रभावा–
लब्धो मयाऽतः स गुरुर्मदीयः ।
हिन्द्याः सुगन्धं वितनोति देशे
वीरार्जुनोऽयं निजलक्ष्यदृष्टिः ॥१०॥

10. I got myself graduated under the guidance of Shri R. Y. Singh 'Bhramar' who scatters the fragrance of Hindi language through out the country. He, like Veer Arjun, is dedicated to his aims.

'दाण्डेकरो'ऽतीव विशालबुद्धि-
मार्गप्रदाता मम सोऽस्ति धीमान्।
ज्ञानप्रदीपेन ददन् प्रकाशं
तमोविनाशी नकुलोऽस्ति नूनम् ॥११॥

11. My torch bearer Shri Dandekar, the Deputy Chief Moderator, is the man of high intelligence. He is just like Nakula, dispelling the darkness of ignorance with the light of his knowledge.

यथार्थनामा ननु 'शाह' शूरो-
गाम्भीर्य योगाद्द्विगुणो विभाति।
हिन्द्याः स सेवां सुतरां वितन्वन्
सौम्यस्वभावः सहदेव एषः ॥१२॥

12. Shri Shah, worthy of his name, is a warrior. He shines doubly by the depth of his knowledge. He, like Sahdeva, possesses pleasant temperament, and serves the cause of Hindi to the utmost extent.

जानाति देवी 'कुलकर्णि' रम्या
साहित्यविद्यां सकलां प्रशस्याम्।
यशःप्रसूनानि पुरार्जयित्वा
कुन्तीव पीठे नितरां विभाति ॥१३॥

13. Smt. Kulkarni, the charming lady, knows the whole commendable literature. She having obtainted the flowers of her eulogy, appears like Kunti in the Board.

यत्रास्ति राज्यं ननु पाण्डवानां
कृष्णायते यत्र च 'देशपाण्डे'।
प्रतीयते दोषलवो न पीठे
पुण्यैर्महद्भिर्ननु सङ्गमोऽयम् ॥१४॥

14. Where the Pandavas rule over the kingdom and where Shri Deshpande plays the role of Krishna, not the slightest fault can exist in the Board. This union of the office bearers is the result of some strange fortune.

आचार्यपीठे यजने 'पवारो'
निरीक्षकाश्च द्विजकार्यलग्नाः।
हविष्प्रदाश्छात्रगणाः फले तु
केचित्सहासा अपरे सबाष्पाः ॥१५॥

15. (In this Board) Shri Pawar, appears like Acharya in Yajnya (sacrifice) and the moderators are like Brahmins devoted to their work and the candidates are yajmans who at the time of announcement of results either laugh or burst into tears.

वयं द्विजवराः सर्वे पीठवृक्षं समाश्रिताः।
धनरूपं फलं प्राप्य गच्छामो निलयान् स्वकान् ॥१६॥

16. We are like birds of distant places who have assembled here, under the tree of the Board, & will fly away back to our homes after enjoying the fruit of monetary compensation.

जीवन् वर्षसहस्राणि कीर्तिं विन्देत शाश्वतीम् ।
पीठाख्यः कल्पवृक्षोऽयं कामान्नः पूरयन् सदा ॥१७॥

17. This S. S. C. Examination Board is like Kalpavriksha (the wish fulfilling tree). May it live long and always gain eternal encomium with fulfilment of the desires of us all.

I was also reciting the verses which I had composed on the spot during my meeting with late Dr. S. K. Belvalkar, the learned and renowned Sanskrit Scholar. It was my keen desire to see him, but I was told that he rarely met the visitors. With my iron determination, I went to his house named "Bilwa Kunja", in the company of my friend, Dr. Murlidhar Jetley. When I knocked at the door, he came outside, and I uttered the Sanskrit verse given below :–

श्रुत्वा प्रशंसां भवतः श्रुतस्य
भवद्दिदृक्षा हृदये प्रजाता ।
भवादृशानां शुभदर्शनं मे
मन्येऽद्य जातं भगवत्प्रसादात् ॥१॥

1. Having heard the high praise of your profound knowledge (of scriptures), a desire arose in my mind to see you. Today I believe that with the grace of God, I have got the glimpse of your gracious appearance.

Therefore, he asked me where I came from and with what purpose. My reply was as under:

मुम्बापुरीतः समुपागतोऽहं
वार्ता विधातुं भवताऽत्र साकम् ।
यथा मयूरस्य घनेक्षणेन
मोदस्तथा मे तव दर्शनेन ॥२॥

2. I have come from Bombay to have a pleasure of having talk with you. Your sight has produced that pleasure, which is created in the (mind of) peacock while looking at clouds.

Being pleased to hear my complements, he asked my name. I told him:

कल्याणसंज्ञे शिबिरे वसामि
'शाण्डिल्य'–गोत्रः किल शिक्षकोऽहम् ।
करोमि तत्र स्वकुटुम्बपूर्ति
नित्यं स्वधीये मननाय किञ्चित् ॥३॥

3. I am working as a Teacher at Kalyan Camp (Ulhasnagar) and am known as Shandilya by my Gotra (Surname). I have been serving to maintain my family and at the same time I prosecute my studies and reflect over them (for gathering more & more knowledge).

Thereupon he greeted me and took me alongwith my friend in his house and asked me as to what I was studying. I replied as under:–

एम. ए. परीक्षाऽध्ययनं कृतेऽपि
नाद्याप्युपाधिस्तु मयोपलब्धः ।

रूद्वैवजाता मम कामना सा
हैमे यथा शीतलवारिधारा ॥४॥

4. I have completed the terms of M.A. examination, (in Sanskrit) but have not yet cleared it. My desire to appear for the same remains unfulfilled like the flow of cold water in winter. He further said, "What are the books prescribed for your M.A. course?" I told him as under:-

पाठ्यक्रमे मे विनियुक्तमेतद्
वेदो निरुक्तं विविधं च काव्यम्।
मनोनियोगेन पठामि नित्यं
शीघ्रं मदीया भविता च तुष्टिः॥५॥

5. Our course contains Nirukta, hymns from the Vedas & various poems. I study constantly with full concentration, and hope to fulfill my desire soon.

At this he was very mnch pleased and asked me under whose guidance, I had picked up this art of prosody. I answered as under:-

वसन्ति 'दिल्ल्यां' गुरवो मदीया
गीर्वाणवाण्यां पटुतां दधानाः।
वागीश्वरीतान्परिवीक्ष्य योग्यान्
क्षीणापि हर्षादिव भाति पुष्टा ॥६॥

6. My preceptor, who is adept in Sanskrit language, lives in Delhi. The Goddess Saraswati (i.e. Sanskrit language), though on the decline at present, gains strength again after seeing him as the deserving Pandit.

'श्रीविष्णुदत्ता' खलु मातुला मे
स्वोदारभावैस्सुतरां प्रसिद्धाः ।
आलोड्य शास्त्राणि निपीय तत्त्वं
ज्ञानप्रकाशेन तमो हरन्ति ॥७॥

7. He is my maternal uncle known as Principal Vishnudutta T. Bharadwaj and is renowned for his humanitarian feelings. He has studied scriptures thoroughly and has assimilated the essence there of. He dispels darkness with the light of his knowledge.

Being impressed with my prompt replies in Sanskrit verses, he said to me, "You seem to be a poet", but interrupting him in the middle, I said :–

नाहं कविर्नापि च तर्कवेत्ता
तथापि वाञ्छा यशसे मदीया ।
लिखामि काव्यं किल 'कामदूत'–
मिच्छामि यत्नस्सफलो भवेन्मे ॥८॥

8. "I am neither a poet nor a logician. I still have desire for fame. I am composing the poem entitled 'Kamadutam'. I desire that my venture may bear fruit and be appreciated."

Thereupon I showed my Kavya to late Shri Belvalkar. Though pre-occupied with manifold duties & assignments of Bhandarkar Institute, Pune, he heard it patiently and blessed me. He was so fascinated with my verses that he took me to his inner room & showed me his own library and works. Not only this but he also presented me his two books on the 'Gita' with his autograph. I further requested him:–

दृष्ट्वानुकूलं समयं स्वकीयं
यथावकाशं निलयं मदीयम् ।
पादारविन्दक्रमणैः पवित्रै–
स्तीर्थेन तुल्यं कुरु तं दयालो ॥९॥

9. Oh kind hearted! When you find any convenient time, you pay visit to my residence (at Kalyan Camp) in order to sanctify it by placing your lotus-like feet and make it a pilgrim place.

समीक्ष्य शालां भगवन्वटुभ्यो
ददातु बोधं स्वमुखारविन्दात् ।
विहाय भाषां ननु पारसीकां
यथा पठेयुः सुरभारतीं ते ॥१०॥

10. And kindly visit my school to deliver a lecture through your lotus-like mouth to such students as are inclined to study Persian, and induce them to abandon it in favour of Sanskrit.

Thereupon, he smiled and said that he would try to visit my residence.

It was a practice in those days that moderators had to stay at Pune for about a month. So I could gain time to compose verses in praise of Shri 108 Swami Gangeshwaranand Maharaj. I read out the under mentioned verses also to my co-travellers.

'गङ्गेश्वरानन्द!' यते! महात्मन्!
तपोधनेन प्रथितोऽसि लोके ।
विज्ञानवेत्तः! शुभदिव्यदृष्टे!
हार्दानुरागेण नमामि मूर्ध्ना ।।१।।

1. Oh! Swami Gangeshwaranand, you are a great soul and a renowned recluse. You are known in the world on account of your penance. You possess knowledge of Brahma and divine vision. I bow my head before you with reverence.

स्वैर्मुक्तकण्ठैः कथयन्ति लोका
मुनिं दधीचिं धरणीतले त्वाम् ।
स्वब्रह्मचर्येण विरागवृत्त्या
मुनेः स्वरूपेण तमोविनाशी ।।२।।

2. People on this earth call you another Dadhichi vociferously. You, by your celebacy and renunciation, have dispelled ignorance with your sage-like appearance.

हिन्दुत्वशीलव्रतरक्षणाय
जनुर्गृहीतं भवता नृलोके ।
देशे विदेशे क्षितिमण्डले वा
धर्मस्य मूलं द्रढयँश्चकास्ति ॥३॥

3. You have taken birth on this earth for protecting Hinduism and its culture & customs. You are renowned for strengthening the foundation of Dharma in this country, in foreign lands, nay in the entire universe.

वीथीषु वीथीषु मठे मठे वा
संस्थाप्य वेदाँश्चतुरोऽत्र भव्यान् ।
आराध्यते मङ्गलगीतिभिश्च
भवान् दिगन्तेषु जनैः प्रसादात् ॥४॥

4. You have established all the four Vedas in various shrines and places. You have been praised by auspicious songs everywhere with pleasure by multitudes of men.

आस्वाद्यते वेदरसो विचित्र-
स्त्वदीययत्नाद्विदुषां समाजे ।
पठन्ति कीराः किल पञ्जरेषु
सामानि सूक्तानि मनोहराणि ॥५॥

5. With your effort, in the congregations of pandits, the pleasant interpretation of the Vedas is enjoyed. Parrots in cages, are verily reciting the pleasant hymns.

आपीतमासीन्मुनिना समुद्र-
स्त्वया निपीताऽखिलवेदवाणी ।
उत्सङ्गमुत्सृज्य पितामहस्य
किं शारदा कण्ठमुपाश्रिता ते ॥६॥

6. You have drunk (studied) all the literature of the Vedas just as the sage Agastya had drunk up the ocean. Has Sharda, the Goddess of learning, abandoning the lap of Brahma, adorned your throat?

नाहं क्षमस्ते चरितानि वक्तुं
न चास्ति धीस्त्वद्गुणकीर्तनाय ।
तवोपहाराय मयोपनीत:
कवित्वपुष्पाञ्जलिरेष रम्य: ॥७॥

7. I am not able to describe your deeds, neither do I possess enough intelligence for the (appropriate) praise of your virtues. For presenting to you, I have brought this beautiful bouquet of flowers in the shape of my poem as a present for you.

गीर्वाणवाण्या: सततं प्रचारं
करोषि धीमन् ! निजशिष्यवर्गे ।
लब्ध्वा प्रसारं सुरभारती सा
चान्द्रीकलेवातिसमृद्धिमेति ॥८॥

8. You are imparting the knowledge of Sanskrit un-interruptedly among your pupils. The language of gods (Sanskrit), having found your

effort in spreading it, flourishes like lunar phases.

छन्दोविदस्त्वां कवितारसेन
मनस्तरङ्गैरपि तर्पयन्ति ।
भोजोपमस्त्वं धनकोटिराशि
ददासि नित्यं कवितापटुभ्यः ॥९॥

9. Poets with their wanes of poetic imagination sing your praise through their sweet lyrical poems. You, just like king Bhoja, always bestow heaps of money on erudite poets.

धाराप्रवाहा तव वाक्शक्ति-
स्त्रिकालदर्श्यप्रतिमं स्वरूपम् ।
उत्तालनादेन जयेति लोका
आम्रेडयन्तः परितो विभान्ति ॥१०॥

10. People shine around you by shouting loudly the slogan of 'Jai Jai'. Your speech is eloquent and you are an image of omniscience.

श्रुत्वा सुवाणीं वदनाब्जतस्ते
शुकावदन्तो रमयन्ति लोकान् ।
आन्दोलितान्तःकरणाजनानां
वशीकृताः किं न भवन्ति सर्वे ॥११॥

11. Hearing the eloquent speech emitted from your lotus-like mouth, even the parrots sing and please the audience. The minds of the persons get seated on a swing and why not all

the listeners be enchanted?

अज्ञाननाशं कुरुषेऽनिशं त्वं
ज्ञानप्रदीपेन च तर्कशक्त्या ।
सञ्जायतेऽतः क्षितिमण्डलेऽस्मिन्
प्रसूनवृष्टिश्चरणाब्जयोस्ते ॥१२॥

12. You always annihilate ignorance with the flame of your knowledge and the power of logic. On this account, the flowers are showered on your lotus-like feet on this earth.

वाञ्छन्ति रागात्पुरुषास्त्वदीयं
पदार्पणं स्वीयगृहेषु नित्यम् ।
त्वदाशिषैव प्रभवन्ति लोका
धनेन पूर्णाः सुखिनः समस्ताः ॥१३॥

13. People, out of love for you, always desire your visit in the houses. All the people become rich and happy with your blessings.

गेहं भवेत्तत्किल तीर्थतुल्यं
यस्मिन्निवासो भवति त्वदीयः ।
श्रद्धानिबद्धाञ्जलिभिर्विनीतै-
र्नीराज्यसे त्वं गृहमेधिवर्गैः ॥१४॥

14. The house, where you stay, becomes a place of pilgrimage. You are always welcomed out of respect with burning lamps and folded hands by the householders.

त्वद्दर्शनेच्छास्ति ममापि किन्तु
रेखा न भालेस्फुरति प्रकामम्।
भूयाद् यदा दुर्लभदर्शनं ते
मन्ये तदा मे फलितं हि भाग्यम् ॥१५॥

15. I have a great desire to have audience with you, but I feel there is no such lusterous line on my forehead to fulfil my desire. When I happen to have a glimpse of your beloved appearance, I shall consider it as my privilege and a kind of good fortune.

आयुस्त्वदीयं किल दीर्घदीर्घं
वाञ्छा मदीया फलिता भवेत्सा।
आरोग्यतुष्टि तपसो बलं ते
याचे त्वदर्थं जगदेकनाथम् ॥१६॥

16. It is my desire that your longevity may extend ever and I pray to Almighty that you may enjoy pleasant health and the power of penance.

As I was narrating this to my friends, the train halted at a station.

Some of the passengers entered in our compartment. Alongwith them a lady also came and sat by the side of my friend Shri P. A. Kundnani, M. A. Ex-Head Master at Rajkot. After a while, she suddenly stood up and sat beside me. My friend smiled a little and out of fun, said to me, "You are lucky. Now, please compose a verse in her praise."

So, there and then, I composed a verse given below:–

विलोलनेत्रां नवनीतदेहां
तां पश्यतस्ते हृदयं न तृप्तम् ।
अपाङ्गमुक्तैर्मधुरैः कटाक्षैः
स्थिता ममाग्रेऽप्यहरन् मनस्ते ॥

You did not feel satisfied to your heart's content at the look of that rolling eyed lady, whose body is as soft as butter. Having stolen your heart, throwing her sweet long glances, she took her seat beside me happily.

He was very much pleased to hear the verse. In this way our journey did not become boring, and we reached our destination.

On one occasion i. e. during the summer vacation as I was going through my rough papers, I read that stanza from my diary and re-collected the whole scene. The verse was so charming that many ideas began to hover in my mind and with that impetus I wrote more verses and completed the whole Kavya in nutshell. When I showed that Kavya to my near and dear friend Shri P. A. Kundnani, he offered me his complements. Thus, I was encouraged and I showed it to my relatives and other friends.

In 1979, when Shri Atmaram Jumani, my friend, returned from Adipur, he encouraged

me to translate the poem into English. The translation of the same was done in due course of time. My astrological preceptor, Shri B. M. Bharadwaj also went through it.

After my retirement, I made necessary additions & alterations and showed it to many Sanskrit scholars & poets who effected some corrections and encouraged me to publish it.

This is a brief account, how the poem attained its present shape.

SUMMARY

There has been convention that the poets depict any topic in third person; but this poet has given up this tradition and adopted writing the same in the first person.

The poet begins the poem by offering prayer to the Almighty Brahma in the style of ancient poets. He appreciates the master-pieces of the poets and expresses his humility in comparision to their works.

The poem begins with the keen desire of the poet of going on the tour. One evening, after making usual preparations, he goes to the station to catch the train. At the whistling sound of the train, he finds the passengers hurriedly entering the compartments with a view to getting comfortable seats. There is a hue and cry in the compartment; it is also observed that the passengers are upset because of the fact that one passenger is unable to find his suitcase, the other his daughter and the third his son.

When the train steams off, the cries stop, the seperated ones join together and missing articles are also traced out. But on the way the natural scenes and sights attract the attention of the poet. He depicts the beautiful scene of glowing green fields, grazing of cows and bathing of the bevies in the ponds etc. In the meanwhile, the train halts at the station.

There he sees the passengers rushing into the train and obstruct the passengers from alighting. He comments on their disorderly manners. Suddenly he hears the screaming of a lady who was on the verge of failing down. None of the passengers comes forward to her rescue. Thereupon the poet at the risk of his life, saves her by dragging her into the compartment. She thanks the poet and sits beside him.

When the poet sees her forelocks waving like, serpents on her face, and her amorous gestures, love for the lady sprouts in his tender heart. She also feels attracted towards her rescuer and pretending that she is getting sleep, rests her head on his shoulder. The fast speed and melodeous sound of the train lulls the poet into sleep. There he gets a dream.

In his dream he sees the same lady full of love for him. He is thrown into the eddy of joy. When he presses her hand which has fallen into his lap, out of bashfullness, she takes back her hand and places it on her face and begins to look at the poet through the cavities of her fingers. As the anxiety was writ large on her bewitching face, the poet queries about her identity. As she is already over-whelmed with grief, she opens her heart to him.

At her young age, her father had expired leaving her mother poverty stricken. Out of her sheer helplessness, the mother arranges

her marriage with an ill-matched partner. On the sacred occasion of marriage, the merciless mother of the boy demands more dowry. As this, girl's mother implores to accept her hand with whatever little she could afford to pay; but all her appeals to bridegroom's mother fall on a deaf ear. It is a height of cruelty when the groom's side goes away leaving them in deep sorrow. Perhaps, it was fore-ordained that they should not become life partners. Wounded by the unfathomable grief, the mother of the girl breathes her last. As the girl is forlorn and fatigued in life, she tries to throw herself from the running train, but luckily she is saved by the poet.

On hearing her woeful tale in his dream, the poet brings her to his house. With the blessings of his partners, he marries her while in dream and begets a son from her. When he grows up, he gets him married. In his homely life, quarrel arises between his wife and his daughter-in-law. However, the couple (their son and their daughter-in-law) deserts both of them to their fate, with the result, the poet has to think for his maintenance. Along with his wife, he comes to the station to catch the train with the desire of seeking some job or some means of livelihood somewhere else. Leaving his wife in the train, he goes to the platform to quench his thirst. As

he comes back, he does not find his wife. In this way his dream is shattered and he realises that the lady whom he has rescued must have alighted from the train at some other station and there is a hand of some other passenger fallen in his lap, which he at once pushes aside. It is merely a psychological effect which has resulted into the dream he had.

At this stage, the poet profoundly broods over this dream and thinks that the world is merely a dream. Then he compares the world to a train where all of us are the passengers.

Then he expresses his philosophical thoughts over it and throws light on the history of India, how we lost our freedom and after many sacrifices, how we regained it. But even at present, the people are not happy in the true sense of the word.

Suddenly a dispute arises among the people in the compartment and the poet, pondering over the incidence, criticizes the behaviour of the people and the ways of the wily world. In his opinion all this is due to modern education and ignorance. All the religions preach us love for the mankind; but such preachings are ignored. Until and unless the spiritual knowledge is not imparted and the people have not shaken off their malignancy from their minds, there will be no peace in the world.

In the end the poet thinks that all of us have to undertake this journey of life through the world. We are here to enjoy the pleasant scenes and sights of the world. Possibly we may fall in love to them; but we should never be attached to transitory pleasures of life .If we do so, our life journey will be fruitless & we will never achieve the highest goal of our life (i. e. salvation).

Thus, thinking and imagining, his journey comes to an end.

यात्राप्रसङ्गीयम्

(पूर्वार्धः)

प्रशान्तमाद्यन्तविहीनमेक-
मलौकिकानन्दघनं पुराणम् ।
सत्यं शिवं सुन्दरमद्वितीयं
तद्ब्रह्मतत्त्वं सततं स्मरामि ॥१॥

1. I continuously remember that essence, called Brahma, which is extremely tranquil, unique and without beginning and end. It is primeval, permanent bliss and supernatural. It is matchless, beautiful and eternal.

(छेकानुप्रासः Alliteration माला–उपजातिः)

समुद्रतुल्यप्रतिभाः कवीन्द्राः
सत्काव्यरत्नप्रभवा जयन्ति ।
प्रज्ञा मदीयाऽल्पसरित्समाना
भवन्ति पाषाणकणा हि यत्र ॥२॥

2. The best poets possess imagery that of sea. They surpass in composing good poetry which shines like gems. My intelligence in their comparison is like a stream where there are only pebbles.

(उपमा Simile आर्द्रा–उपजातिः)

महाकवीनां कवितासुधायाः
सन्माधुरीं मत्कविता दधातु ।
इतीहमानो रचयामि काव्यं
सत्काव्यलीला पटुता विहीनः ॥३॥

3. I wish that my composition may also possess the same sweetness as that of nectar which is possessed by the poetry of the great poets. With this object in view, I compose this poetry, though I lack in that power of composition and real poetic beauty.

(निदर्शना Illustration हंसी–उपजातिः)

वातात्मजन्मा मतिमान् हनूमा–
नाकाशमार्गेण चलन् प्रतापात् ।
विलङ्घयामास महाम्बुराशिं
मोहात्तमेवानुसरामि किञ्चित् ॥४॥

4. As Hanuman, the intelligent and the son of Vayu (air), crossed the vast ocean by his valour, similarly I also going through the ether, want to immitate him a little due to infatuation.

(उपमा Simile शाला–उपजातिः)

नाहं विपश्चिन्न कविस्तथापि
काङ्क्षामि काञ्चित् कमनीयकीर्तिम् ।
ध्यात्वाभवानीं सकलेष्टदात्रीं
यात्राप्रसङ्गं कथयामि हृद्यम् ॥५॥

5. Neither I am an erudite scholar nor a recognised poet. I still continually aspire to gain the same fame of the poets. Having contemplated on goddess Bhavani that fulfills all the desires, I compose the lovely poem relating to a journey.

(वृत्त्यनुप्रासः Alliteration इन्द्रवज्रा)

शिवेन गौरीव मनोभिरामा
वङ्गार्णवेनेव च जह्नुकन्या ।
यात्राप्रसङ्गेन रसार्णवेन
विभातु युक्ता कविता मदीया ॥६॥

6. Just as charming Parvati is united with her husband (i. e. in the idol of Ardha Narishwar i. e. Shiva) and the Ganges with the bay of Bengal, similarly my poetry may be united with the sweet description of my journey & may also shine in the world.

(उपमा Simile आर्द्रा–उपजातिः)

क्षेत्रेऽङ्कुरस्यास्ति यथा प्ररोहो
यथा तरङ्गो जलराशिमध्ये ।
स्वान्ते तथाऽऽसीत् सहसा कदाचिद्
देशाटनार्थं प्रबलोऽभिलाषः ॥७॥

7. As the seed sprouts out of the field and as the wave rises in the ocean, in the same manner, there arose in my mind suddenly a pleasant desire for the tour of our country.

(उपमा Simile वाणी–उपजातिः)

यात्राऽनुरूपं परिकल्प्य वेषं
नीत्वा स्वहस्ते लघुपेटिकाञ्च ।
आरुह्य हर्षादहमश्वयानं
गतो द्रुतं स्थानकपीठमारात् ॥८॥

8. Having put on the dress of a traveller and carrying a brief-case in my hand, I got into the horse-cart and soon reached the railway station.

(स्वभावोक्तिः Natural Description   बाला–उपजातिः)

आकर्ण्ययानध्वनिमाकुलास्ते
सज्जा अभूवन् पथिकाः प्रवेष्टुम् ।
याने निरुद्धे ध्वजदर्शनेन
पान्था अधावन् धृतवस्तुहस्ताः ॥९॥

9. After hearing the sound of the train, the passengers became impatient and prepared to rush into the compartment. When the train stopped at the indication of the flag, the travellers taking their luggage in their hands, started running.

(वृत्त्यनुप्रासः Alliteration   इन्द्रवज्रा)

मयूररावैर्वलिताभुजङ्गा
यथातिवेगेन बिले विशन्ति ।
तथैव घण्टाध्वननेन कृष्टा
यानं प्रविष्टाः पथिका जवेन ॥१०॥

10. Just as the curved serpents, hearing the cries of a peacock, enter their holes with a great speed, similarly, the travellers, having been warned by the sound of the bell, entered the train speedily.

(उपमा Simile जाया–उपजातिः)

सुतावियुक्ता तनयो वियुक्तः
कस्यापि लुप्ताः पटपेटिकाश्च ।
विकीर्णतां ते पथिकास्तथेयु–
र्दीपे प्रलीने हि यथा पतङ्गाः ॥११॥

11. The daughter of a passenger, a son of the other passenger and the suitcase of the third passenger were found missing. So the passengers entered the compartment of the train in confusion and were perplexed like moths, at the moment the light goes off.

(उपमा Simile हंसी–उपजातिः)

रात्रौ वियुक्ता बत चक्रवाका
यथा प्रियाभिर्दिवसे मिलन्ति ।
तथा जनास्ते चलिते च याने
प्रमोदमापुः स्वजनान्निरीक्ष्य ॥१२॥

12. As the Greek-partridges, separated from their beloveds at night, join them in the morning, in the same way, when the train started, the people, after being united with their own persons, were full of joy.

(उपमा Simile बुद्धि–उपजातिः)

दृष्ट्वा पयोदं गगने विचित्रं
मुदा नरीनर्ति स नीलकण्ठः ।
दृश्यं गवाक्षादवलोक्य रम्यं
मनस्तथा मे सहसाऽप्यनर्तीत् ॥१३॥

13. As the peacock, seeing the clouds in the sky, joyously dances, similarly my mind also suddenly started dancing at the sight of the natural beautiful scenery observed by me, from the window.

(अनुप्रासः Alliteration & व्यङ्ग्योपमा Simile भद्रा–उपजातिः)

विश्रान्ति हेतोर्गगनैकदेशे
रौप्यायते शारदमेघमभ्रे ।
पयोदहैमास्तरणे शयानः
पान्थः पतङ्गः स्फुटमीक्ष्यते स्म ॥१४॥

14. Sun, the traveller, with the idea of reclining on the sofa of the autumnal clouds, which shine like silver, and putting on the golden bedsheet of clouds was clearly found miss:ng (in the sky).

(रूपकम् Metaphor शाला–उपजातिः)

उड्डीयमानं खगवृन्दमूर्ध्व-
मथश्चकृष्टां कृषकैर्धरित्रीम् ।
तडागमध्ये तरुणीविहारै-
र्मोमुद्यमानाँस्तरुणानपश्यम् ॥१५॥

15. I witnessed very beautiful scenes of the birds flying high in the groups in the sky, the fields ploughed by the farmers (with their ploughs) and the youths rejoicing by sporting with the young girls in the pond.

(काव्यलिङ्गम् Poetical Reason माया–उपजातिः)

यानप्रतीपं तरवश्चलन्तः
पश्चाच्च तेषामचलाः प्रयान्तः ।
गावश्चरन्त्यो नव शाद्वलानि
दृष्टाश्च मग्नाः सलिले महिष्यः ॥१६॥

16. (As the train was running at the top speed) I found the trees moving back-ward, being followed by the mountains. I also saw the cows grazing in the meadows and buffalows swimming in the water.

(स्वभावोक्तिः Natural Description इन्द्रवज्रा)

आचुम्ब्यमाना शशिनोदितेन
प्रकम्पतारा स्खलदङ्गरागा ।
आच्छाद्यवक्त्रं जलदाञ्चलेन
सन्ध्या सलज्जं वियतः प्रयाता ॥१७॥

17. Thereafter, the twilight which was being kissed by the rising moon and whose bodily cosmetics that started falling like tremulous stars, by covering her face with a cloud, bashfully disappeared.

(समासोक्तिः Speech of brevity वाणी–उपजातिः)

दृश्यानि भूयांसि मनोहराणि
दृष्टानि सामीप्यमुपागतानि ।
विश्रामदेशेऽग्निरथेऽवरुद्धे
द्रुतं प्रविष्टाः पथिकास्ततोऽन्ये ॥१८॥

18. While travelling, I saw many beautiful scenes coming close to my vicinity. When the train halted at a station, some other passengers rushed into it hastily.

(स्वभावोक्तिः Natural Description बाला–उपजातिः)

पाश्चात्य देशेष्वनुशासनेन
द्वारेण येन प्रविशन्ति पान्थाः ।
निर्यान्ति चान्येन बहिर्न तेन
हा! भारतेऽसौ नियमः कदा स्यात् ॥१९॥

19. In the western countries the passengers board the train by one door of the compartment in a disciplinary way, and they do not again alight by the same, but alas! When will this rule be followed in India?

(स्वभावोक्तिः Natural Description इन्द्रवज्रा)

आरुह्य वेगात्पथिकाः प्रमादा–
दापीड्य नारीः पुरुषाँश्च पादैः ।
स्थानस्य लोभादुपमृद्य सर्वा–
नुपाविशँस्ते प्रतिपद्य पीठम् ॥२०॥

20. While rushing into the train carelessly with a view to obtain accomodation, the passengers trampling upon the feet of the men and women and oppessing them, captured the seats for themselves.

(स्वभावोक्तिः अनुप्रासश्च
Natural Description & Alliteration बाला–उपजातिः)

त्यक्त्वा विरामस्थलमाप्तवेगे
यानं प्रयाते पदपीठरूढाम् ।
अधः पतन्तीं युवतिं निरीक्ष्य
हा! हेति शब्दान् पथिका अकुर्वन् ॥२१॥

21. When the train left the station & gained speed, a lady was seen on the verge of falling down while keeping her feet on the plank. At this sight the passengers raised a hue and cry.

(अनुप्रासः Alliteration शाला–उपजातिः)

आक्रन्दमुच्चैस्तरुणीमुखोत्थं
श्रुत्वाप्यभूत्कोऽपि न तत्सहायः ।
द्वारस्थयष्टिं स्वकरेण धृत्वा
गोधेव तस्थे धृतसाहसाऽसौ ॥२२॥

22. Even though the passengers heard the screaming sound coming out of the young girl's mouth, none came forward to rescue her. However, she stood courageously clung to the handle of the compartment, like an alligator.

(उपमा Simile इन्द्रवज्रा)

तदा स्वदेहस्य विहाय चिन्तां
मत्वाऽबलारक्षणमात्मधर्मम् ।
दत्त्वाऽहमस्यै स्वकरावलम्ब-
मानीतवानूर्ध्वममूं स्वकक्षम् ॥२३॥

23. Not caring for my personal safety and thinking that it is the duty to protect the helpless woman, holding out my hand to her, I picked her up at once into the compartment.

(काव्यलिङ्गम् Poetical Reason कीर्ति–उपजातिः)

अहो कृतज्ञास्मि मुहुस्त्वयैव
व्याहृत्य मन्दं कलहंसिकेव ।
आगत्य पार्श्वे समुपाविशन्मे
स्मितं मया नाप्युदितं च किञ्चित् ॥२४॥

24. "How indebted I feel towards you (for your help)", uttering these words like a melodious swan and coming near me, she sat by my side. I smiled and did not respond to her.

(उपमा Simile आर्द्रा–उपजातिः)

तदा तदीया लुलिताऽलकाली
भृङ्गावलीवापतिता मुखाब्जे ।
क्षणेन पृष्ठेनिजपाणिना ता-
मधादसौ मां निभृतं त्वपश्यत् ॥२५॥

25. A tremulous tress of her hair, just like the line of black-bees, fell upon her lotus-like face. She taking it immediately with her hand, put it aside on her back and stealthily glanced at me.

(उपमा अनुप्रासश्च Simile & Alliteration ऋद्धि–उपजातिः)

प्रहृष्टचित्तां पुलकाञ्चिताङ्गीं
स्निग्धेन भावेन विलोकयन्तीम् ।
मनोहरां तां प्रसमीक्ष्य तन्वीं
मनो ममाभूत्सहसा विलोलम् ॥२६॥

26. She was happy and horripilated, and was looking at me affectionately. Finding her attractive and delicate, my mind became restless abruptly.

(काव्यलिङ्गम् Poetical Cause ऋद्धि–उपजातिः)

नीलोत्पलाक्ष्याः सुविलासपूर्णै-
रपाङ्गनिष्क्रान्तशरप्रहारैः ।
रोमाञ्चिता मे सकलाङ्गयष्टि-
र्वर्षाजलेनेव कदम्बपङ्क्तिः ॥२७॥

27. On account of the arrow like amorous glances thrown by the lotus-eyed lady, my body horripilated like the rows of Kadamba tree, when rain falls.

(उपमा Simile वाणी–उपजातिः)

सुधाम्बुधौ प्राप्य निमज्जनं वा
तद्दर्शनं चन्दनचर्चितं वा ।
यथारविन्दे मदिरो मिलिन्द-
स्तस्यां तथाऽऽसक्तमना अभूवम् ॥२८॥

28. My mind was attracted towards her like diving in the sea of nectar or like smearing the sandal-wood paste or like a bee intoxicated with the pollen of the lotus.

(उपमा Simile हंसी-उपजातिः)

सा चञ्चलाक्षी कमनीयकान्ति-
रन्तर्मदीये प्रतिविम्बतेव ।
कटाक्षपातैर्मधुरैः स्मितैश्च
ममान्तरङ्गं नितरामकर्षीत् ॥२९॥

29. That lady, having unsteady eyes and charming body, became an idol in my mind. She enthralled my mind with her sweet smiles & side-long looks.

(उत्प्रेक्षा Poetical Fancy प्रेमा-उपजातिः)

सा मां प्रपश्यन्त्यभवन्न तृप्ता
तृप्तश्च मेऽप्यक्षि न पश्यतस्ताम् ।
दूरासनावप्यभवाव चैवं
परस्परश्लेषसुखावमग्नौ ॥३०॥

30. She was not satisfied by her looks at me and my eyes also were not satisfied by seeing her. Inspite of occupying distant seats, we felt the pleasure of mutual embraces.

(विभावना Manifestation बाला–उपजातिः)

गवाक्षकोणे समुपस्थिता सा
नेत्रत्रिभागेण मनोऽहरन्मे ।
प्रायः प्रकृत्या चपला रमण्यः
सर्वस्वमेवापहरन्ति पुंसाम् ॥३१॥

31. While seated near the window, she attracted my mind with her side-long glances. Generally women being fickle minded snatch away every thing of men.

(अर्थान्तरन्यासः Corroboration कीर्ति–उपजातिः)

सुधांशुमुख्या मुखबिम्बकान्ति–
ज्योंत्स्नेव भूमौ न्यपतद् गवाक्षात् ।
कृष्णेऽपि पक्षे निबिडान्धकारा
मार्गा अभूवन् सुधयेव धौताः ॥३२॥

32. Brightness of the image of the moon-faced girl fell on the ground from the window just like moon-light. Though it was a dark-fortnight, the tracks which were extremely dark, appeared as if smeared with lime.

(उत्प्रेक्षा Poetical Fancy कीर्ति–उपजातिः)

मुग्धस्मितेनाधरमण्डनेन
बालाऽहरन्मामतिमात्रमेव ।
विश्वं समस्तं वशमानयन्ति
क्षणाद्रमण्यः सहजैर्विलासैः ॥३३॥

33. That lady enthralled me to a great extent by her sweet smile in which her lower lip was expanded. Charming ladies instantly win the hearts of the people by their natural amorous gestures.

(अर्थान्तरन्यासः Corroboration बाला–उपजातिः)

सव्याजनिद्रामुपनाटयन्ती
स्कन्धे ममाधाय शिरो निमग्ना ।
मयापि रागादवलम्बिता सा
प्राप्तं स्वतः सौख्यमुपेक्षते कः ॥३४॥

34. Dramatising her false sleep, she rested her head on my shoulder and I also supported her with attachment. Who will disregard the auspicious chance obtained automatically?

(अर्थान्तरन्यासः Corroboration शाला–उपजातिः)

स्कन्धाश्रितां तामुपलक्ष्य मुग्धां
कोऽप्यन्तरो मेऽङ्कुरितोऽभिलाषः ।
आसाद्यवापीं मधुराम्बुपूर्णां
कः पातुमिच्छेन्न पयः पिपासुः ॥३५॥

35. Having found the beautiful lady resting on my shoulder, a desire sprouted in my mind. Will not a person, thirsty for water, like to drink water if he finds a small well full of sweet water nearby?

(अर्थान्तरन्यासः Corroboration इन्द्रवज्रा)

नाना विचारैर्दिवसे समुत्थैः
स्वप्नेऽन्तरात्मा विदधाति सृष्टिम् ।
आकाशदेशे शशिनं निरूप्य
स्वान्ते सरस्तत्प्रतिमां तनोति ॥३६॥

36. The inner mind creates its own world in dream by the numerous ideas which arise during the day. Having seen the moon in the sky, a lake does bear her image in its bosom.

(दृष्टान्तः Examplification इन्द्रवज्रा)

वेगेन याने चलिते क्रमेण
दोलाधिरोहं चिरमन्वभूवम् ।
गतिप्रवेगाद् ध्वनिजन्यसौख्या-
ल्लब्धा मयाऽऽनन्दभरेण निद्रा ॥३७॥

37. As the train ran at high speed, I felt myself in a cradle. I got sleep which created pleasure generated by the sound due to high speed of the train.

(काव्यलिङ्गम् Poetical Cause शाला-उपजातिः)

निद्रावशं तत्क्षणमागतेन
स्वप्नस्तदैवन्तु मयान्वभावि ।
पश्यामि पार्श्वे स्वयमागतां तां
पर्यङ्कसुप्तस्य ममाङ्कलग्नाम् ॥३८॥

38. At the moment, having been overwhelmed by sleep, I had a dream; wherein while I was lying on the cot, I found her having come of her own accord, embracing my body.

(अनुप्रासः Alliteration इन्द्रवज्रा)

तथैवरागारुणितैश्च हृद्यै-
र्विद्धं तया मे हृदयं कटाक्षैः ।
किमुर्वशीयं किमु मेनका वा
स्वप्ने वितर्कौ मम संप्रजातः ॥३९॥

39. My heart was wounded by her side-long glances which were pleasant and red on account of passion (in her mind). I started arguing in my mind whether she was Menaka or Urvashi.

(संदेहः Doubt हंसी—उपजातिः)

अप्राप्य तस्या मुखचुम्बनानि
न चैव लब्ध्वा परिरम्भणानि ।
नास्या निपीयाप्यधरामृतानि
जातो ममात्माऽतितरां प्रतप्तः ॥४०॥

40. Without getting her facial kisses and without making embraces and without drinking the nectar of her lower lip, my mind was extremely tormented.

(विभावना Manifestation वाणी–उपजातिः)

यानस्य वेगात्तनुकम्पनाच्च
पाणिर्ममाङ्के पतितस्तदीयः ।
संवाहितोऽसौ च मया करेण
न वारितः किन्तु तयानुरागात् ।।४१।।

41. On account of the fast speed of the train and bodily tremours, her hand fell on my lap. I pressed it against my own hand and because of immense pleasure, she did not remove it.

(काव्यलिङ्गम् Poetical Cause बाला–उपजातिः)

कराङ्गुलीनां परिपीडनेन
रोमाञ्चितं मे सकलं शरीरम् ।
सुखानुभूतिः परमाद्भुता या
नाद्यापि सैषा हृदयादपैति ।।४२।।

42. On pressing her fingers, my entire body was horripilated and I experienced such a rare pleasure as does not relinquish my mind up till now.

(काव्यलिङ्गम् Poetical Cuase हंसी–उपजातिः)

उत्प्रेक्ष्य भावं मम सा सलज्जा
करांम्बुजाभ्यां वदनं पिधाय ।
स्वीयाङ्गुलीमध्यगरन्ध्रभागा-
दैक्षिष्ट मां संकुचितैरपाङ्गैः ॥४३॥

43. On fathoming into my mind, a sense of shame prevailed upon her and she concealed her face with her lotus-like hands. Then she began to throw her abridged glances at me through the cavities of her long fingers.

(स्वभावोक्तिः Natural Description वाणी–उपजातिः)

स्वप्ने मयोक्ता मधुरैर्वचोभिः
संवीक्ष्य किं मां मुखमावृणोषि ।
भद्रे! तवैते विविधा विलासा
हठान्मदीयं हृदयं हरन्ति ॥४४॥

44. In my dream, I said to her in sweet words, "Having seen me why do you conceal your face? Oh gentle lady! Your various amorous gestures capture my heart forcibly."

(अनुप्रासः Alliteration बाला–उपजातिः)

दोषोऽस्ति को मे वद पङ्कजाक्षि!
यद्वाक्यमेकं नहि भाषसे त्वम् ।
दृष्ट्वाप्यधस्ताद्वदनं करोषि
सत्यं क्षते क्षारमिवा तनोषि ॥४५॥

45. "Oh my love! Tell me my fault that forbids you from exchanging even a single word with me. Why do you lower down your head at my sight? Thus, you are really applying salt to my wounds."

(लोकोक्ति: Popular Saying इन्द्रवज्रा)

अयि! त्वदीये नयने विशाले
नितान्तरम्ये चलतारकेस्तः ।
ततोऽपि रम्या मधुराः कटाक्षाः
स्मरस्य बाणानभितः किरन्तः ॥४६॥

46. "Oh, how wide are your eyes! And the pupils therein are exceedingly charming. Your pleasant side-glances are sweeter than those of pupils which throw all round the arrows of Cupid."

(अनुप्रास: Alliteration उपेन्द्रवज्रा)

मदेन पूर्णं गमनं त्वदीयं
दृष्ट्वैव मोहं गतवानहं द्राक् ।
प्राप्ता स्वयं मां प्रति तेन कान्ते
हित्वा कथं मां सहसा प्रयासि ॥४७॥

47. "Your gait is intoxicating. Having seen it, I have been at once fascinated by it. Oh you beautiful damsel! you have come to me of your own accord. Why do you suddenly turn your back on me?"

(स्वभावोक्तिः Natural Description कीर्ति–उपजातिः)

त्यक्त्वा स्वगेहं कथमागता त्वं
नीचैर्निपाते च कथं प्रवृत्ता ।
चिन्तातुरं ते वदनं किमर्थं
निवेदयात्मीयतया स्ववृत्तम् ॥४८॥

48. "Leaving your house, why did you come and why were you interested in jumping out of the running train? Your face indicates extreme affliction. Considering me as your near one, you may fearlessly relate your woeful tale."

(अनुप्रास: Alliteration बाला–उपजातिः)

मनोऽनुकूलं वचनं निशम्य
ह्रीणाऽपि हृष्टा हृदयं हरन्ती ।
अवोचताऽसौ करुणार्द्रनेत्रा
वृत्तं स्वकीयं स्खलदस्रमेतत् ॥४९॥

49. On hearing my soothing words and capturing my heart, though she felt ashamed, yet with mournful and tearful eyes pleasantly narrated me her story, in her soft and low voice while shedding tears.

(अनुप्रास: Alliteration हंसी–उपजातिः)

वृक्षे विलूने विवशा लतेव
माताऽभवन्मे जनके विपन्ने ।
वाग्दानकर्मण्यथ जायमाने
श्वश्रूहृदि द्राक् प्रविवेश लोभः ॥५०॥

50. When my father expired, my mother became helpless just like a creeper, which is separated from the tree when cut off. When my betrothal took place, avarice at once seized the mind of my mother-in-law.

(उपमा अनुप्रासश्च Simile & Alliteration इन्द्रवज्रा)

याच्ञाधिका यौतकलाभहेतोः
श्वश्र्वा विवाहे विहिता ममासीत् ।
दातुं समर्थास्म्यधिकं नहीति
मातान्यगादीदतिविह्वला मे ॥५१॥

51. When she demanded a big dowry on the occasion of my marriage, my perplexed mother expressed her inability to meet her demand.

(अनुप्रासः Alliteration इन्द्रवज्रा)

साटोपकोपा कटुकं रटन्ती
सालोलुपा निष्करुणोग्ररूपा ।
वत्सान्विता धेनुरिवाऽऽग्रहेण
निरस्य सम्बन्धमिमं निवृत्ता ॥५२॥

52. Being covetous, merciless and ferocious proudly uttering bitter words with anger and severing all relations, she went out with his son like a furious cow with her calf.

(उपमा Simile बाला–उपजातिः)

ततोऽति दुःखेन मृता ममाम्बा
नाऽऽसं समर्था व्यसनानि सोढुम् ।
तदाऽऽत्मघाते कृतनिश्चयाऽहं
त्वयाऽतिकष्टेन निवारितास्मि ॥५३॥

53. On account of intense grief, my mother expired and I could not bear the consequent calamities. Therefore, I decided to commit suicide; but I have been restrained from commiting it by you with difficulty.

(उत्प्रेक्षा Poetical Fancy ऋद्धि–उपजातिः)

इति स्ववार्तां करुणैकसारा–
माख्याय सा नम्रमुखी व्यराजत् ।
करेण धृत्वा चिबुकं ततोऽस्या
वचो विषीदन्नहमप्यवोचम् ॥५४॥

54. Thus narrating her pitiful tale invoking mercy, she bent down her head and stopped. Then I held her chin up with my hand and uttered sadly the following words to her:–

(शृङ्गारध्वनिः A Tone of Love ऋद्धि–उपजातिः)

अतर्कितश्चोपनतस्तवायं
सङ्गो मया सम्प्रति दैवयोगात् ।
नापेक्षितो नैव विचारितोऽभूद
यतस्त्वया मे सह संप्रयोगः ॥५५॥

55. Your meeting at this juncture is unexpected, but it is arranged due to some divine power. It was neither conceived nor imagined, but it is so because your union with me was pre-ordained.

(विभावना Manifestation आर्द्रा–उपजातिः)

निशम्य वार्तां तव दुःखपूर्णां
विदीर्यते मे हृदयं नितान्तम् ।
अद्य प्रिया मे भवती भवत्या
अहं प्रियः सत्यमिदं भणामि ॥५६॥

56. "Having heard your sorrowful tale, alas! my mind is torn asunder. Today you have become my beloved, and similarly I have become your lover; thus I say so."

(अनुप्रासः Alliteration रामा–उपजातिः)

हृन्मन्दिरे स्वे तव मञ्जुमूर्ति–
र्मयाऽनुरागान्निहिता निकामम् ।
अहं विदध्यां यदि ते रुचिः स्या–
त्त्वामेव धर्म्यां सहचारिणीं स्वाम् ॥५७॥

57. "Your beautiful image is engraved in my mind on account of intense love for you. If you desire, I shall make you my life partner according to religious rituals."

(रूपकम् Metaphor माया–उपजातिः)

पाणिर्गृहीतः प्रथमं त्वयैव
त्वामेव तस्मात्स्वपतिं वृणोमि ।
भर्ता ततस्त्वं मनसा वृतो मे
जगाद सेत्थं मुहुराप्तुकामा ॥५८॥

58. Since you, being the first man, have taken my hand; hence you will surely deserve to be my husband. I therefore, vow to you (in heart of my heart) as my husband. Thus her desire having been intensly fulfilled, she uttered the above said words repeatedly.

(वृत्त्यनुप्रासः Alliteration बाला–उपजातिः)

इत्यात्मरागे निगडे निरुद्धा
नीता मया द्राक् पुरतः स्वमातुः ।
आज्ञां गृहीत्वा जनकादिकानां
भार्यापदे सा विधिना नियुक्ता ॥५९॥

59. I, who was completely bound in the chains of her love, took her before my mother quickly and after obtaining permission from my elders (like father etc.), I accepted her as my wife according to religious injunction.

(रूपकम् Metaphor इन्द्रवज्रा)

उद्यानवीथीषु लतागृहेषु
यानेषु नौकासु तटेषु चाब्धेः ।
आकाशमार्गेषु च वायुयाने
तया सहाकर्षमहं विहारम् ॥६०॥

60. I arranged picnics with her in the gardens, in the summer houses, in vehicles, in boats, along the sea coasts and in the sky in aeroplanes.

(अनुप्रासः Alliteration बाला—उपजातिः)

स्वप्ने हि जातस्तनयोऽपि तस्या–
मभून्ममाङ्कः शिशुधूलिधन्यः ।
पुत्रस्य हासैरथवा प्रलापै–
र्न कस्य चित्ते भवति प्रमोदः ॥६१॥

61. I got my son by her and my lap was blessed with the dust of the child's body. Who does not desire pleasure from the sweet smile and faltering speech of his son?

(अर्थान्तरन्यासः Corroboration भद्रा—उपजातिः)

अध्यापितोऽसौ महताश्रमेण
कृतं मया चास्य विवाहकृत्यम् ।
कृशेऽपि कोशे शिशुपालनाय
स कः पिता यो न करोति यत्नम् ॥६२॥

62. He was educated with great efforts. His marriage was also solomonised by me. Does any father neglect to bring up his child inspite of his paucity of funds?

(अर्थान्तरन्यासः Corroboration बुद्धि—उपजातिः)

कलौयुगे हन्त! सुताः स्वपित्रोः
कुर्वन्ति सेवां न समादरेण।
कार्याऽनुरोधेन जनोऽनुयाति
स्वार्थे निवृत्ते नहि कोऽपि कस्य ॥६३॥

63. In this iron age alas! the sons do not serve their parents satisfactorily. Selfishness is at the root of all wordly relations and when the purpose is served, none comes back (i.e. forgets all obligations).

(अर्थान्तरन्यासः Corroboration कीर्ति–उपजातिः)

कालेन गेहे कलहे प्रवृत्ते
स्नुषा रुषाऽगाद् दयितेन साकम्।
जाताऽधुनाहं बत पुत्रहीना
पत्नी तदेत्थं व्यलपद्वराकी ॥६४॥

64. In course of time, when dispute arose in the family, our daughter-in-law along with her husband got angry and left us. There my helpless wife lamented on this account and said that she had become sonless.

(स्वभावोक्तिः Natural Description वाणी–उपजातिः)

नासीद्धनं मे न च कोऽप्युपायो
निर्वाहचिन्ताव्यथितं मनोऽभूत्।
नीत्वा प्रियां तां स्वकराश्रयेण
खिन्नस्तदा यान विराममायम् ॥६५॥

65. I had neither money nor any other means, and my mind was afflicted with anxiety for maintenance. Leading my beloved with the help of my hand, I became fatigued and somehow reached the railway station.

(वृत्त्यनुप्रासः Alliteration इन्द्रवज्रा)

वरं हि भिक्षा परदासता च
वरं कुटीरं वरमेकवासः ।
वरं वनान्ते कुशपर्णशय्या
वरं न बन्धोश्चरणे निपातः ॥६६॥

66. It is better to beg, to serve the unaquainted, to stay into a cottage, to wear loin cloth and to have the bed of Kusha grass found in a forest, than to bow down on the feet of a relative.

(स्वभावोक्तिः Natural Description उपेन्द्रवज्रा)

निजाऽश्रुबिन्दुर्नयनान्तलग्न–
स्तया विमुक्तः पतितो ममाग्रे ।
आश्वासिता सा मधुरैर्वचोभि–
स्तथापि शोको विरतो न तस्याः ॥६७॥

67. A tear tickled down from her eyelashes and fell before me. I consoled her with sweet words. Even then her grief did not alleviate.

(स्वभावोक्तिः Natural Description रामा–उपजातिः)

हा! पोषितः कष्टशतैः सुतः स
पुँस्कोकिलो वायसयोषितेव ।

हित्वा कथं मामगमत् क्षणेन
धिङ्मामधन्यामिति सा व्यलापीत् ।।६८।।

68. I brought up the son with innumberable endeavours just like a cuckoo, who is reared by a crow. She cried bitterly and said, "How did he go away quickly after abandoning me? Fie upon me! who am unfortunate."

(उपमा Simile इन्द्रवज्रा)

आश्वास्य कान्तामथ तां स्वयानात्
तृषाऽऽकुलोऽहं गतवाञ्जलार्थी ।
आवृत्य यानं न तु तामपश्यं
स्वप्नस्ततो भङ्गमगान्मदीयः ।।६९।।

69. Having consoled her, being thirsty, I went out of my compartment to fetch water. When I returned, I did not see her in the compartment and my dream was shattered.

(वृत्त्यनुप्रासः Alliteration वाणी–उपजातिः)

निद्राविभङ्गे पतितं निजाङ्के
कस्यापि पाणिं पुरुषस्य वीक्ष्य ।
निद्रायितस्यास्य शनैर्विहस्य
मया कृतो दूरतरः करः सः ।।७०।।

70. When I awoke, I found the hand of a person fallen upon my lap. On this I mused in my heart and taking his hand softly, I brushed it aside.

(वृत्त्यनुप्रासः Alliteration बाला–उपजातिः)

यात्राप्रसङ्गीयम्

(उत्तरार्धः)

क्व वा गता सा गृहिणी मदीया
क्व वा गतो हा! तनयो मदीयः ।
ज्ञानं तदेदं मम मानसेऽभूत्
स्वप्नेन तुल्यं प्रतिभाति विश्वम् ॥१॥

1. Where has gone my beloved wife? Alas! where has gone my son? Then this cognizance sprang upon my mind that this universe is just like a dream.

(काव्यलिङ्गम् Poetical Cause माला–उपजातिः)

सूनुर्न सूनुर्न सुता सुता वा
मित्रं न मित्रं न गुरुर्गुरुर्वा ।
वित्तं न वित्तं न गृहं गृहं वा
मिथ्या स्वता तत्र सुखेषु पुंसाम् ॥२॥

2. The son is not a real son, a daughter is not a real daughter, a friend is not a real friend and a preceptor is not a real preceptor. Wealth is not real wealth and the house is not real house. Self possession of different pleasures is false.

(वृत्त्यनुप्रासः काव्यलिङ्गंच Alliteration and Poetical Cause इन्द्रवज्रा)

जगत्प्रपञ्चो ननु बाष्पयानं
सर्वे जनास्तत्र भवन्ति पन्थाः ।
मित्रस्य पुत्रस्य च बान्धवानां
समागमो बुद्बुदभङ्गुरोऽयम् ॥३॥

3. The wordly system is just like a Railway train where all the people are travellers. Union of a friend, son and relatives in this world is perishable like a bubble.

(उपमा Simile आर्द्रा–उपजातिः)

त्वङ्मांसमेदोऽस्थिपुरीषराशौ
स्थायित्वबुद्धिं सकलाः पुमांसः ।
कुर्वन्ति देहे क्षणभङ्गुरेऽस्मि–
न्नात्मा शरीरात्तु सदा विभिन्नः ॥४॥

4. Our body is the bundle of bones, flesh, fat, skin and excretion. All foolish persons look upon this perishable body as themselves. Actually the Soul is quite different from the body.

(रूपकम् Metaphor इन्द्रवज्रा)

मिथ्या शरीरादि समस्तविश्वं
ब्रह्मैव सत्यं न च सत्यमन्यत् ।
जानन्ति मूढास्तु घटादि सत्यं
रज्जौ भुजङ्गस्य यथाऽवभासम् ॥५॥

5. This whole universe and physical appearances etc. are illusory, Brahma alone is eternal and nothing is perpetual. The ignorant people consider the physical body (i. e. jar) etc. as real; as a rope is taken to be a snake.

(उपमा Simile इन्द्रवज्रा)

यथैव काष्ठेष्वनलो निलीन
एकोऽपि नाना प्रतिभाति लोके ।
देवस्तथैको जगदात्मनिष्ठो
भूयांसि रूपाणि बिभर्ति सोऽपि ॥६॥

6. The Brahma pervades the whole universe in various forms as the fire is latent in the wood. Similarly God is really one who pervades the world in different forms & shapes.

(उपमा Simile कीर्ति–उपजातिः)

देहाभिधे कीकसपञ्जरेऽस्मिन्
जीवो निरुद्धो गहनान्धकारे ।
आशाभुजङ्गीदृढपाशबद्धो
भुङ्क्ते स मोहाद्विविधाँस्तु भोगान् ॥७॥

7. Soul is confined to in the pitch darkness of the prison which is nothing else but a cage of bodily limbs. That Soul, being bound in a thick snare of the snake-like desire, through ignorance enjoys various pleasures of the world.

(रूपकम् Metaphor इन्द्रवज्रा)

तोयेऽर्क बिम्बं प्रसमीक्ष्य बाला
भ्रमेण सूर्यं प्रवदन्ति नित्यम् ।
तथा चिदाभासमिमं हि मूढाः
शरीरमेवेति विदन्ति मोहात् ॥८॥

8. Having seen the reflection of the Sun in a pot of water generally children take it to be the real Sun. Similarly the ignorant persons, through infatuation, consider the reflection of Supreme Spirit (i. e. Brahma) in different forms and shapes as their own body.

(उपमा Simile बुद्धि–उपजाति:)

मायाविलासो हि विलक्षणोऽयं
जीवो वृथायुर्नयति प्रपञ्चे ।
भुङ्क्ते च पीडां निधनागमेन
कीलप्रकर्षीव कपिर्विमूढः ॥९॥

9. This attachment to the wordly Maya (illusion) is strange. Man unnecessarily passes his life in this delusive world. When the death approaches, he gets extremely afflicted just like a foolish monkey, who pulls out its own wedge.

(दृष्टान्तः Exemplification इन्द्रवज्रा)

मरीचिकां तां जलमेव मत्वा
यथा तृषार्ता हरिणा भ्रमन्ति ।
आशा–निबद्धा अतिलोलचित्ता–
स्तथा प्रसक्ता मनुजाश्चरन्ति ॥१०॥

10. As thirsty deer, considering mirage as water, chases it, similarly the fickle minded people entertaining their hopes wander (in this world).

(उपमा Simile रामा–उपजातिः)

रम्यं न किञ्चिद्रमणी न रम्या
मतिभ्रमोऽयं भुवि मानुषाणाम् ।
विनश्वरा दृक्पथगाः पदार्था–
स्त्वङ्मांसपिण्डे हि वृथानुरागः ॥११॥

11. Nothing in this world is charming and attractive, not even the beautiful damsels. It is merely mis-conception on the part of the people. All the visible objects and forms are perishable and love for this physical body, made of skin and flesh, is futile.

(अनुप्रासः Alliteration माया–उपजातिः)

रूपेणमुग्धा मुनयोप्यनेके
स्वर्गाङ्गनाभोगविनष्टयोगाः ।
भ्रष्टास्तपःसाध्यविमुक्तिमार्गात्
पेतुर्विमूढाः शलभा इवाग्नौ ॥१२॥

12. Many of the sages were charmed by the physical beauty. Their Yoga was perished by enjoying the heavenly damsels. They lost their austerities and fell from the path of salvation. Ignorant people, like moths, fall into the fire of worldly attachment.

(उपमा Simile इन्द्रवज्रा)

संसारे आस्ते खलु रङ्गमञ्चः
सन्त्यत्र पात्राणि जनाः समस्ताः ।
कृत्वा स्वलीलां भवपञ्जरेऽस्मिन्
त्यक्त्वैव मञ्चं विगता नृपाद्याः ॥१३॥

13. The illusory world can be compared to a theatrical stage, where all the people are like actors. After having performed their part in this cage like world, all the Kings and others left this stage.

(रूपकम् Metaphor इन्द्रवज्रा)

राज्यं पुराऽस्यामभवन्नृपाणां
वैवस्वतानामथभारतानाम् ।
सा पावनी भारतवासिनां भू-
र्वैदेशिकैरुद्दलिता मदान्धैः ॥१४॥

14. Here when the rule of Suryavanshi and Chandravanshi Kings was prevalent, this sacred land of Bharat was trampled upon by the self coveted foreigners.

(अनुप्रासः Alliteration इन्द्रवज्रा)

यूनानदेशात्समुपागतोऽभू-
द्विश्वं विजेतुं स सिकन्दरोऽपि ।
पाश्चालयुद्धे ननु कुण्ठितौजा
देशं स्वकीयं परिवृत्य यातः ॥१५॥

15. Alexander, the great, had been here from Greece to conquer the whole world. He dropped this idea and returned to his country, after his battle in the Punjab.

(काव्यलिङ्गम् Poetical Reason इन्द्रवज्रा)

सैल्यूकसस्यापि रणे विजेता
बभूव मौर्यः खलु चन्द्रगुप्तः ।
मुहम्मदेनारवसैन्यनेत्रा
सिन्धौ प्रदेशे विजितो दहारः ॥१६॥

16. The King Chandra Gupta Maurya was the victor over Seleukos in the battle. Mohammed-bin-Qasim from Arabia, after defeating Daharsen, conquered Sind.

(माया–उपजातिः)

सौराष्ट्रराज्ये गजनीनृपेण
हा! खण्डिताभूत्प्रतिमा शिवस्य ।
चङ्गेजखानाऽऽक्रमणस्य पश्चा–
दल्लावदीनेन जितश्चितौडः ॥१७॥

17. The ruler of Gazni broke the idol of Somnath in Saurashtra. After the invasion of Changiz Khan, Alla-ud-din Khilji conquered Chittore.

(इन्द्रवज्रा)

तैमूरलङ्गेन जिता च दिल्ली
कृतं च राज्यं मुगलैश्च पश्चात् ।
आरब्धमासीत् किल भारतेऽस्मिन्
राज्यं ततश्चाङ्ग्लजनाधिपानाम् ॥१८॥

18. Temur Lang conquered Delhi. Thereafter, Moghuls ruled over it. This was followed by the rule of Britishers in India.

(वाणी–उपजातिः)

झांस्यामभूद्भारतरक्षणाय
चण्डीव लक्ष्मीः प्रबलप्रतापा ।
स्वातन्त्र्यसंग्राममहाध्वरे या
जुहाव देहं प्रतियुध्यमाना ॥१९॥

19. Smt. Lakshmibai of Jhansi, who possessed the gallantry like Chandi Devi, fought for the independence of India. She sacrificed her life while fighting violently for the freedom of India.

(उपमा Simile बाला–उपजातिः)

स्वराज्यमत्र स्वकजन्मभूमौ
ममाधिकारः खलु जन्मसिद्धः ।
जुघोष भूयस्तिलको य उच्चैः
सम्पूज्यते राष्ट्रधुरन्धरोऽसौ ॥२०॥

20. "Freedom is my birth right", was the clarion call given by Lok Manya Tilak. He is worshipped as the giant freedom fighter of the country.

(अनुप्रासः Alliteration जाया–उपजातिः)

प्रक्षिप्य धूलिं ननु चारनेत्रे
धैर्येण नित्यं युयुधे य आङ्ग्लैः ।
स चन्द्रपूर्वः खलु शेखरो हि
भूमिं समानर्च शिरोऽर्पणेन ॥२१॥

21. By hoodwinking the people of Intelligence Department and with great patience, he carried on the fight for the freedom of the country. He is well known as Chandra Shekhar Azad. He sacrificed his life for the sake of his mother land.

(वृत्त्यनुप्रासः Alliteration शाला–उपजातिः)

दृष्ट्वा शवं वीरवरस्य भूमौ
प्रीत्या शिवाभिः परिचुम्ब्यमानम् ।
आलिङ्ग्य तञ्चाप्सरसः सरागाः
द्रुतं दिवं निन्युरखण्डसौख्याम् ॥२२॥

22. Having seen the corpse of an extra-ordinary warrior kissed with love by she jackals, the celestial hymps embracing him with affection, led him quickly to the heaven, the abode of ever-lasting happiness.

(वीररसध्वनिः काव्यलिङ्गम् The Tone of Bravery बाला–उपजातिः)

वैदेशिकान् हापयितुं स्वदेशात्
प्रस्फोटनास्त्रध्वनिमुच्चकैर्यः ।
चकार शत्रोः समितौ प्रवीरः
केषां न वन्द्यः स हि भक्तसिंहः ॥२३॥

23. With the object of driving out the foreigners from our country the gallant man, who blasted the terrific bomb in the Parliament, is known as Sardar Bhagatsingh. He deserves our reverence.

(शाला–उपजातिः)

बभूव नेता हि सुभाषचन्द्रः
स्वतन्त्रतां प्राप्तुमनाः प्रयोद्धा ।
स्वातन्त्र्ययुद्धे विससर्ज देहं
केषां न मान्यः स सदाभिमानी ॥२४॥

24. Another great leader, who is known as Subhash Chandra Bose, fought for the freedom of the country. He made supreme sacrifice of his life in the war of independence of the country. He is worthy of adoration.

(काव्यलिङ्गम् Poetical Cause माला–उपजातिः)

आबद्ध्य शीर्षे शववस्त्रमित्थं
योद्धुंगता भारतदेशभक्ताः ।
सिन्धुप्रदेशस्य तथैव मत्ताः
स्वातन्त्र्यदीपज्वलने प्रवृत्ताः ॥२५॥

25. Thus the patriots of India, with the coffin on their heads, jumped into the battle of freedom. Similarly the lovers of freedom of Sindhi Community were engaged in lighting the torch of freedom.

(रूपकम् Metaphor इन्द्रवज्रा)

कालाणिवंशोद्भव वीरहेमूः
फिरंगसेनां विनिहन्तुकामः ।
उत्पाटनायाग्निरथस्य मार्गे
बन्दीकृतोऽसौ निहतश्च पश्चात् ॥२६॥

26. The brave Hemu, born in the family of Kalani, removed the bolts of the railway track with the object of derailing the military train. He was arrested and subsequently hanged.

(वाणी–उपजातिः)

स्वातन्त्र्यमाप्तुं किल भारतस्य
जवाहरो बन्धनवासमापम् ।
सोढ्वाप्यसह्यान् लगुडप्रहारान्
तस्थौ स्थिरोऽसौ गिरिवत्सुधीरः ॥२७॥

27. Shri Jawaharlal Nehru had to suffer incarceration for the sake of the freedom of the country. He had to face lathi blows (by the mounted police while demonstrating the black flags). He remained like immovable rock while facing the lathi blows.

(उपमा Simile वाणी–उपजातिः)

सत्याग्रहाख्याभिनवास्त्रकेण
मुनिव्रतो यो युयुधे चिराय ।
स्वराष्ट्रनौकां स निनाय नेता
गान्धिर्महात्माऽभिमते प्रतीरे ॥२८॥

28. With the introduction of new weapon like Satyagrah, the man, who fought prolonged battle of freedom against the Britishers, who sailed the ship of India to the cherished goal of freedom and who lived like a sage, is known as Mahatma Gandhi.

(काव्यलिङ्गम् Poetical Reason माया–उपजातिः)

अन्तंगतं शासनमाङ्गलानां
प्राप्तं स्वराज्यं खलु भारतीयैः ।
जवाहरोऽसौ जनताप्रियत्वात्
प्रधानमन्त्रित्वमवाप धुर्यः ॥२९॥

29. The rule of Britishers ended and the Indians obtained Home Rule, Shri Jawaharlal Nehru, who was very popular leader with the people, became the Prime Minister.

(प्रेमा–उपजातिः)

श्रीवल्लभो लोहपुमानिवाऽसौ
सम्मेल्य राज्यानि लघूनि युक्त्या ।
जित्वा निजामं स्वपराक्रमेण
चकार राष्ट्रं स्वमखण्डमेतत् ॥३०॥

30. Shri Vallabh bhai Patel, who was considered as the iron man of India, with his great skill, merged all the states in India. He conquered Nizam of Hyderabad by his valour and then moulded Bharat into one united strong country.

(उपमा Simile बाला–उपजातिः)

प्रधानमन्त्री न बभूव तादृक्
शास्त्री यथा लालबहादुरोऽभूत् ।
लघुःशरीरेण महान्विचारै–
रयुध्यताऽसौ विधिवद्विषद्भिः ॥३१॥

31. There has been no Prime Minister as reverend Shri Lal Bahadur Shastri. Though he was a man of short stature, yet he possessed high thinking and faced the enemies bravely and systematically.

(उपमा Simile ऋद्धि–उपजातिः)

गान्धीन्दिराऽसौ स्वविशालकीर्त्या
प्रधानमन्त्रित्वपदाधिरूढा ।
प्रशास्य राज्यं प्रबलाऽतिवेल–
मस्त्रैर्हता सा गतिमाप दिव्याम् ॥३२॥

32. Smt. Indra Gandhi, with her great name and fame, enjoyed the status of prime ministership. She ruled over the country with great valour. She was prematurely shot dead and reached heavenly abode.

(माया–उपजातिः)

पञ्जाबलङ्काऽसमराज्यभूताः
पूर्णाः समस्या विहितास्तु येन ।
मातुः शुचोऽनन्तरमाप्तराज्यो
राजीवगान्धी कुरुते प्रशास्तिम् ॥३३॥

33. Shri Rajiv Gandhi, who has succeeded his mother & followed into her foot steps, rules over the country. As the ruler of India, he has been working for the peaceful solution of the Punjab and Ceylon problems.

(काव्यलिङ्गम् Poetical Cause इन्द्रवज्रा)

स्वातन्त्र्य राज्येऽपि मनोविकारो
लोकेषु नित्यं परिवर्धते भोः ।
धर्मस्तु भूयः समुपेक्षितोऽस्ति
विजृम्भते पापतिमिङ्गिलोऽपि ॥३४॥

34. Alas! the evil mind of the person becomes more evil in an independent country. People shun the right path and the dragon of sins keeps his mouth wide open.

(रूपकम् Metaphor बाला–उपजातिः)

आढ्यो भवत्याढ्यतरः सुखेन
दीनस्य दैन्यं तु न याति दूरम् ।
दारिद्र्यदीर्णा बहवो जना हा!
त्राता न तेषां बत! दृश्यतेऽत्र ॥३५॥

35. A wealthy man becomes wealthier easily. The poverty of the poor has not been banished as yet. Alas! there are still many people stuck into poverty. There is none to protect them.

(अनुप्रासः Alliteration इन्द्रवज्रा)

स्वातन्त्र्यकाले सकलेऽपि देशे
महार्घता चुम्बति चन्द्रबिम्बम् ।
पदार्थमूल्यस्य विवर्धनेन
चेखिद्यते मध्यमवर्गलोकः ॥३६॥

36. During the period of freedom in the whole country the prices are shooting up (i. e. sky rocketing). Rising prices of commodities have rendered the lives of the middle class people miserable and wretched.

(अतिशयोक्तिः Hyperbole माया–उपजातिः)

आतङ्कगर्ते पतितोऽस्ति देश
आचारहीनाः प्रतिभान्ति लोकाः ।
दुःखं नरीनर्ति च भारतेऽद्य
प्राप्तं स्वराज्यं न पुनः सुराज्यम् ॥३७॥

37. The entire country is in the grip of terrorism. People seem to have lost their moral turpitude. Sorrows and sufferings prevail every where in Bharat today. The people have got the Home Rule; but not an Ideal Rule.

(अनुप्रासः Alliteration इन्द्रवज्रा)

पश्चाच्च याने कलहो जनानां
कुतः प्रजातो बत नैव जाने ।
श्रुत्वा विवादातिशयन्तु तेषां
दोलायितं नौरिव मानसं मे ॥३८॥

38. Thereafter, alas! I could not know how the quarrel ensued among the people, in the compartment. Hearing the loud noise of the violent querrel my mind swang like a boat.

(उपमा Simile वाणी–उपजातिः)

यात्रा न दीर्घा नहि सौख्यदा या
तत्रापि वादं कुरुते जनौघः ।
प्रवृत्तिरेषां खलु निन्दनीये–
त्ययं विचारोऽङ्कुरितस्तदान्तः ॥३९॥

39. Then the following idea sprouted in my mind. Neither the journey is long nor it is a short-lived comfort; yet many people quarrel. Their policy is really censurable.

(वृत्त्यनुप्रासः Alliteration प्रेमा–उपजातिः)

पीडां परेषां न विदन्ति लोकाः
स्वार्थेन बद्धा विपथं श्रयन्ते ।
कलिप्रसक्ता भुवि मानवा हा!
कुत्राऽपि शान्तिर्नहि लेशतोऽत्र ॥४०॥

40. The wordly people mostly have no tender feelings for troubles and tribulations of others. They employ undesirable methods to serve their own purpose. All the people are engrossed in quarrels and there is no particle of happiness any where.

(काव्यलिङ्गम् Poetical Cause शाला–उपजातिः)

अन्तर्जनानां कुरुते निवासं
साक्षी स लोकेषु चकास्ति गूढः ।
कुर्वन्ति पापानि विना भयेन
पश्यन्ति तं नो हृदि संनिविष्टम् ॥४१॥

41. God dwells in the hearts of the people. That latent spirit which shines secretly, is eye witness of all. But on account of their foolishness the people do not perceive Him and commit sins without any fear.

(काव्यलिङ्गम् Poetical Reason इन्द्रवज्रा)

लुण्टन्ति वित्तं छुरिकाप्रहारैः
प्रदूषयन्ति प्रमदा व्यवायैः ।
पङ्कोपलिप्ता मदिरा प्रमत्ताः
प्रयान्ति मृत्युं तरुणा अकाले ॥४२॥

42. The young people rob money at the point of daggers. They rob the chastity of women in isolated places. Having been blinded by the intoxication of liquor, they fall into the mud and ultimately die an unnatural death.

(स्वभावोक्तिः Natural Description भद्रा–उपजातिः)

ग्रहीतुकामाः परसंपदां ये
तेषां श्ववृत्तिः खलु गर्हणीया ।
पतन्ति ते नीचपदं भवान्ते
हा! हा! विचित्रं जनवैपरीत्यम् ।।४३।।

43. The dog-like policy of such people, as to covet the property of others, is faulty. After their death, they acquire lower position. Alas! such is the queer and mean behaviour of the people.

(निदर्शना Illustration हंसी–उपजातिः)

श्रद्धा क्व चासौ क्व च शुद्धबुद्धिः
क्व वृद्धसेवा क्व च सौमनस्यम् ।
आदर्शवृत्तिर्न तु मानवानां
तत्ते विपद्वारिनिधौ पतन्ति ।।४४।।

44. Alas! faith has taken its wings and good thinking has ceased. Where is the desire to serve the elders? Where is the sympathetic mind? The people of the world, on account of their despicable misdeeds, fall into the great ocean of calamities.

(रूपकम् Metaphor वाणी–उपजातिः)

रुचिर्न धर्मे बत! मानवस्य
पापे प्रवृत्तिश्च सदाऽधमस्य ।
सिंहाद् यथा वन्यमृगो बिभेति
दुरात्मनः साधुजनस्तथैव ।।४५।।

45. Alas! a wicked person, does not wish to perform virtuous deeds; but puts his efforts to commit sinful ones. A good person is afraid of a villian, like a deer from the lion.

(उपमा Simile आर्द्रा–उपजातिः)

पापे रताः कण्टकवज्जना ये
जीवन्ति हा धिक्! चिरकालमेते ।
स्वकीर्तिगन्धं सुमवत्प्रसार्य
संसारवाटीं सुजनास्त्यजन्ति ॥४६॥

46. Wicked people are like thorns & fie upon them as they generally enjoy long life. But the good men, who spread fragrance like flowers with their good deeds, live for a short while in this wordly garden.

(उपमा रूपकंच Simile & Metaphor शाला–उपजातिः)

क्व निर्गता भारतसंस्कृतिः सा
यत्राऽभवँस्ते गुरवोऽतिपूज्याः ।
तद्ब्रह्मचर्यव्रतमूर्जितं च
नैवाचरन्त्यद्यदिनेषु बालाः ॥४७॥

47. The old culture of India, where preceptors were worshipped, has taken its wings and fled. The students of the present age do not observe the path of celebacy, which was strictly followed in ancient times.

(काव्यलिङ्गम् Poetical Reason कीर्ति–उपजातिः)

आचार्यवाक्यं न शृणोति शिष्यो
गुरुर्न सम्यक् प्रददाति विद्याम् ।
किञ्चित्करास्ते क्षपयन्ति कालं
लुप्तोऽत्र देशे गुरुशिष्यभावः ॥४८॥

48. A pupil does not pay heed to the words of his preceptor and the teacher does not impart his knowledge sincerely. They often kill time haphazardly. The attachment between the teacher and the taught is vanquished in this country.

(अन्योन्यम् Mutual Relationship वाणी–उपजातिः)

प्रातः समुत्थाय विहाय शौचं
पिबन्ति चायं न नमन्ति देवान् ।
तेषां विधिज्ञानविवर्जितानां
तृणायितं मानवजीवनं स्यात् ॥४९॥

49. Early in the morning, having got up, people before easing themselves, take tea and do not bow before the deities. Alas! the human life of such persons, who are unaware of what is undesirable, is worthless like dry grass.

(छेकानुप्रासः Alliteration भद्रा–उपजातिः)

उपासते नो पितरौ हि पुत्राः
स्नुषा न वृद्धौ श्वशुरौ तथैव ।
शिष्या गुरून्नैव नमन्ति भक्त्या
लुप्तः सदाचारमयोऽत्र धर्मः ॥५०॥

50. Sons do not entertain their parents and daughters-in-law treat their old in-laws heartlessly. Pupils do not bow with devotion before their preceptors. Nowadays, there is complete absence of religion and good behaviour.

(काव्यलिङ्गम् Poetical Reason माला–उपजातिः)

शुभेषु कार्येषु मतिर्न पुंसां
स्वतः प्रवृत्तिर्दुरितेषु तेषाम् ।
शिक्षाप्रणाल्याः खलुदोष एष
यत्सौम्यभावो न च धर्मवृत्तिः ॥५१॥

51. The worldly people do not relish the pious deeds. Their natural tendency is to commit misdeeds. Indeed the defect of the modern education is this that neither mild nature nor religious disposition (are properly attended to).

(काव्यलिङ्गम् Poetical Reason माला–उपजातिः)

आसीन्मुनीनां तप एव वित्तं
प्राप्ता ततस्तैरिह दिव्यदृष्टिः ।
वचश्च तेषां भवति प्रमाणं
तथापि तान्नानुसरन्ति मूढाः ॥५२॥

52. Penance was the wealth of the sages. Therefore, they obtained divine vision. Hence their words are trustworthy. Even then the people do not follow their preachings.

(काव्यलिङ्गम् Poetical Cause प्रेमा–उपजातिः)

यथा यथा राष्ट्रमुपैति वृद्धिं
तथा तथा तत्कुगतिं प्रयाति ।
आध्यात्मिकोत्कर्षमुपेक्ष्य लोकाः
कथं लभन्तामिह रामराज्यम् ॥५३॥

53. As the population grows, the people employ ignoble ways. Even in democracy the people are over-looking the spiritual knowledge. Then how can they get Ram Rajya, here in India?

(काव्यलिङ्गम् Poetical Reason रामा–उपजाति:)

शान्ता यदाऽभूत्कलहप्रवृत्ति–
विचारधारा प्रसृता तदा मे ।
भूत्वा मनुष्या अपि मोक्षमार्गं
किन्नैव जीवा जगति श्रयन्ते ॥५४॥

54. When the quarrel was pacified, a current of thought emerged into my mind. Why do not the persons, though born as men in this world, strive for salvation?

(काव्यलिङ्गम् Poetical Reason वाणी–उपजातिः)

कल्याणिकार्यैर्नरकाद्विमुक्त्यै
मार्गा अनेके कथिता मुनीन्द्रैः ।
ज्ञात्वापि तान्नानुसरन्ति लोकाः
को नाम मूढोद्धरणे समर्थः ॥५५॥

55. The sages and seers have suggested various paths for achieving eternal bliss & obtaining redemption from the hell. The confused people, knowing it well, do not pursue those paths. What a foolish man is he who cannot free himself from the cycle of births!

(अर्थान्तरन्यासः Corroboration इन्द्रवज्रा)

रामोऽथ कृष्णः सुगतो जिनो वा
येसूमसीहो गुरुनानको वा ।
पैगम्बरो यावनधर्मनेता
साम्यं च तेषां ननु धर्ममूले ॥५६॥

56. There is similarity in the preachings of all the preceptors of different religions viz., Shri Ramchandra, Lord Krishna, Gautam Buddha, Mahavir, Christ, Guru Nanak and prophet Mohmmed of Islam.

(इन्द्रवज्रा)

यो हि स्वकीयात्मनि सम्प्रविष्टः
सोऽस्तीह सर्वात्मनि संनिविष्टः ।
इत्यात्मबुद्धिं विदधत् परेषु
प्राप्नोति मोक्षं स निरस्तभेदः ॥५७॥

57. God, who dwells in our hearts, also resides in the hearts of all the creatures. Man who behaves with others as he unto himself, obtains salvation as he has destroyed dualism.

(काव्यलिङ्गम् Poetical Reason इन्द्रवज्रा)

जीवेषु सर्वत्र दया विशिष्टा
स्वधर्मनिष्ठा परमार्थचिन्ता ।
स्वदेशसेवा प्रभुपादभक्ति-
र्मोक्षस्य मार्गाः प्रथिता जगत्याम् ।।५८।।

58. Serving one's own country, devotion to God, full faith in one's own duties, eagerness to do good to others & exhibition of extra-ordinary kindness to all living beings are the well known paths which lead to salvation.

(निर्वेदध्वनिः Tone of Desperation माया–उपजातिः)

परोपकारे सततं रता ये
कुर्वन्ति कार्याणि विना फलेच्छाम् ।
ब्रह्मैव जीवोऽस्ति न चापरोऽसौ
ज्ञात्वेति मुक्तिं मनुजा लभन्ते ।।५९।।

59. The people who are always indulged in doing good to others without any desire for personal gain in return and consider the movables and immovables as particles of the Almighty, get the bliss of emancipation invariably.

(वृत्त्यनुप्रासः Alliteration कीर्ति–उपजातिः)

मत्वा स्वयात्रां विविधं च भोगं
गेहं च रम्यं क्षणसौख्यहेतुम् ।
अध्यात्मविद्यां प्रतिपद्य सम्यक्
समाश्रयेन्मोक्षपदं मुमुक्षुः ।।६०।।

60. Considering life as journey and all worldly pleasures and the charming house as momentary happiness, an aspirant ought to endeavour for eternal bliss by gaining the real knowledge through scriptures.

(काव्यलिङ्गम् Poetical Reason वाला–उपजातिः)

ध्यानेनहीनाः परमेश्वरस्य
कुर्वन्ति यात्रां भवबन्धमुक्त्यै ।
ध्यानं न वा ज्ञानमिहेश्वरस्य
तल्लोकयात्रा सफला कुतः स्यात् ॥६१॥

61. People, without any concentration on God, undertake their sojourn for emancipation from cycle of births. As they neither possess knowledge, nor concentrate on God, how will their sojourn be fruitful?

(काव्यलिङ्गम् Poetical Cause इन्द्रवज्रा)

संसारमार्गे वयमेव पान्था
यात्रां विधातुं समुपागताः स्मः ।
दृश्यानि दृष्ट्वा जगदीश्वरस्य
कुर्मोऽतिमुग्धाः नितरां प्रशंसाम् ॥६२॥

62. We are here just like travellers on the way of the world to cover the journey. We are enamoured of the strange scenes and sights of this creation of Creator and are ever full of appreciation for them.

(रूपकम् काव्यलिङ्गंच Metaphor & Poetical Reason इन्द्रवज्रा)

आकृष्टभूता भुवि कामिनीभि–
र्यदा विलासे समयं नयामः ।
तदाऽस्मदीया फलिता न यात्रा
भ्रष्टा भवामो ननु मोक्षमार्गात् ॥६३॥

63. Being attracted by bewitching damsels in this world, if we indulge in lust and kill our precious time, our journey through this world will be meaningless and it will deviate us from the path of salvation.

(काव्यलिङ्गम् Poetical Reason माया–उपजातिः)

पारं पयोधेर्मनुजाँश्च नेतुं
पोतं स्वकीयं झटिति प्रयच्छ ।
भवप्रवाहे पतितान् कृपालो!
त्रायस्व सर्वेश्वर! सर्वजीवान् ॥६४॥

64. Then I prayed to God, "Oh merciful Lord of all! protect all the human beings who are fallen into the current of the ocean like earth, and provide promptly your boat for getting them to the other shore of the ocean."

(रूपकम् Metaphor शाला–उपजातिः)

सर्वोन्नता भारतभूमिरेषा
स्वर्गायते सत्यमहो पृथिव्याम् ।
तामेव नत्वा प्रथमं दिनादौ
सूर्यः सदोद्गच्छति विश्वदीप्त्यै ॥६५॥

65. At the break of dawn, the sun, the lamp of the universe, with due deference bows to the land of Bharat Varsha which is always elevated and appears in the world as a part of heaven.

(उपमा Simile इन्द्रवज्रा)

भाग्यान्विता ये मनुजा अभूवन्
प्रभोः प्रसादादिह भारते ते ।
वाञ्छन्ति चित्ते बत नो कदापि
सुवर्णकालं पुनरेव लब्धुम् ॥६६॥

66. Oh God! people who are born by your grace in this land of Bharat, are really fortunate; but they never think in their mind to obtain the past glory of the gloden age.

(वृत्त्यनुप्रासः Alliteration भद्रा–उपजातिः)

यदाऽनुकम्पा तु भवेत्प्रभोर्वै
तदाऽत्र राष्ट्रे जनता प्रबुद्धय ।
विद्वेषभावं परिधूय चित्ताद्
द्रक्ष्यत्यखण्डं भुवि रामराज्यम् ॥६७॥

67. Oh Lord! when you will have compassion for the mankind, the people living in this country, being awakened and having shaken off their malignancy from their minds, will experience fruits of Ram Rajya (i.e. Ideal Rule).

(काव्यलिङ्गम् Poetical Reason माला–उपजातिः)

कृपां तवाकाङ्क्षति दास एष
शाण्डिल्यगोत्रोद्भव रामचन्द्रः ।

पादाम्बुजाग्रे पतितं प्रभो! तं
कृपाकटाक्षैः परिवीक्ष्य रक्ष ॥६८॥

68. This your servant, the poet Ramchandra of Shandilya Gotra, prays for your mercy. Oh Lord! looking upon him, with merciful glances, protect him who has surrendered himself at your lotus-like feet.

(रूपकम् Metaphor आर्द्रा–उपजातिः)

इत्थं विचारेषु निमज्जतो मे
यात्रा व्यरंसीत्सहसा तदा सा ।
कदा भवान्याः कृपया ममेयं
संसारयात्रेह फलान्विता स्यात् ॥६९॥

69. Thus thinking and imagining, my journey ended suddenly. Oh God! with your kindness when will this worldly sojourn of mine be meaningful?

(रूपकम् Metaphor शाला–उपजातिः)

काव्यं समाप्तं रचितं मदीयं
देव्याः प्रसादाज्जगदम्बिकायाः ।
मनो–विनोदाय सुमार्मिकाणां
स्याच्चेन्मदीयः सफलः प्रयासः ॥७०॥

70. This poetry composed by me, with the blessings of goddess Jagadamba, has been completed. If this poem provides amuzement to the minds of erudite scholars, I shall consider my task amply rewarded.

(वृत्त्यनुप्रासः Alliteration शाला–उपजातिः)

———:o:———

APPENDIX-I

Metres used in Kavya

Metre (छन्दस्) is measurement of a verse (पद्य)। In Sanskrit, verse (पद्य) is regulated by quantity but not by accent, as in English. A पद्य consists of four padas or quarters. Each Pada is regulated either by the number of syllables (अक्षरs) or by the number of syllabic instants (मात्राs). A पद्य is a वृत्त or जाति according to its Padas being regulated by the अक्षरs or मात्राs. A वृत्त is a stanza, the metre of which is regulated by the number & position of syllables in each Pada. A जाति is a stanza, the metre of which is regulated by the number of instants (मात्राs) in each quarter.

वृत्तs are divided into three classes समवृत्त, when all the four Padas are in one metre; अर्धसमवृत्त, when alternative padas (i. e. 1st & 3rd, & 2nd & 4th) are similar in metre; and विषमवृत्त when all the padas are dissimilar.

A syllable is as much of a word as can be pronounced at once, i.e. a vowel with or without one or more consonants. A syllable is light (लघु) or heavy (गुरु) according as its vowel is short (ह्रस्व) or long (दीर्घ). But a short

(ह्रस्व) vowel makes a heavy (गुरु) syllable when followed by an अनुस्वार, a विसर्ग or cojunct consonant, and optionally so when it occurs at the end of a pada. The idea has been summed up as thus:–

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्वश्च तथा पदान्तगोऽपि वा ॥

The consonants क्र, ह्, ब्र, प्र are occasionally regarded as exceptions.

In जाति one matra is alloted to a light syllable and two to a heavy one.

For the purpose of scanning metres regulated by the number of syllables (अक्षरs) Sanskrit prosodists have devised eight गणs (syllabic feet) each consisting of three syllables. Their names and definitions are given in the following verse:–

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

य ᴗ – –; र – ᴗ –; त – – ᴗ; भ – ᴗ ᴗ; ज ᴗ – ᴗ;
स ᴗ ᴗ –; म – – –; न ᴗ ᴗ ᴗ.

(a, light syllable (लघु) is written thus 'ᴗ' or 'l' and a heavy syllable (गुरु) is written thus '–' or 'S')

यति is the technical name given by Sanskrit prosodists to the cæsura or pause which may be made while reciting a verse.

In 'यात्राप्रसङ्गीयम्' उपजाति metre is used throughout. It is defined as under:–

स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ।
अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः।
इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम।

When इन्द्रवज्रा and उपेन्द्रवज्रा are mixed in one stanza the metre is called उपजाति। When other metres are mixed in one stanza, the metre is still called उपजातिः।

In उपेन्द्रवज्रा each pada contains:–

ज	त	ज	गु	गु
◡ – ◡	– – ◡	◡ – ◡	–	–

In इन्द्रवज्रा each pada contains:–

त	त	ज	ग	ग
– – ◡	– – ◡	◡ – ◡	–	–

There are eleven syllables in उपजाति & यति is after 5th syllable. This metre has 14 subdivisions. They are as under:–

१ – उ इ इ इ कीर्तिः
२ – इ उ इ इ वाणी

३	–	उ	उ	इ	इ	माला
४	–	इ	इ	उ	इ	शाला
५	–	उ	इ	उ	इ	हंसी
६	–	इ	उ	उ	इ	माया
७	–	उ	उ	उ	इ	जाया
८	–	इ	इ	इ	उ	बाला
९	–	उ	इ	इ	उ	आर्द्रा
१०	–	इ	उ	इ	उ	भद्रा
११	–	उ	उ	इ	उ	रामा
१२	–	इ	इ	उ	उ	प्रेमा
१३	–	उ	इ	उ	उ	ऋद्धिः
१४	–	इ	उ	उ	उ	बुद्धिः

——:o:——

APPENDIX - II

Figures Of Speech Mentioned In Kavya

Figures of speech play a very important role in poetry. Poetry is compared to a bride decorated with various types of ornaments which shine & make her look more beautiful.

Similarly in poetry the figures of speech play the role of ornaments and make the language pleasing. Hence the figures of speech in sanskrit are called Alankaras (ornaments).

अलङ्करोति इति अलङ्कारः ।

Sanskrit rhetoricians have invented various types of Alankaras and their significance in poetry. In this Kavya the Alankaras used are उपमा, रूपक etc. which are described in nutshell as under:–

Alankaras are of three types: (i) शब्दालङ्कारs (based on words), (ii) अर्थालङ्कारs (based on meaning) & (iii) उभयालङ्कारs or शब्दार्थालङ्कारs (based on words and their meanings).

अर्थालङ्कारs are many. They are founded on (i) Similarity e.g. उपमा, रूपक etc., (ii) On contrast (e.g. अतिशयोक्ति, विभावना etc.) & (iii) On continguity (e.g. अप्रस्तुतप्रशंसा, उत्तर etc.) and others are miscellaneous which are शृङ्खलान्यायमूल (एकावली, सार etc.) & तर्कन्यायमूल (e.g. श्लेष, उदात्त etc.)

1. अनुप्रासः (Alliteration)

वर्णसाम्यानुप्रासः (मम्मटः)

Alliteration is the repetition of similar letters, syllables or sounds. It is of different types.

छेकानुप्रासः is defined as अनेकस्य सकृत्पूर्वः when there is repetition in similarity of many consonants (व्यञ्जनs) in one way & only for once, is called छेकानुप्रासः and वृत्त्यनुप्रासः is defined as एकस्याप्यसकृत् परः when only one syllable (वर्ण) or many syllables being similar in form are repeated once or more than once, is called वृत्त्यनुप्रासः।

2. उपमा (Simile)

साधर्म्यं उपमा भेदे (काव्यप्रकाशः)

Simile is the (striking) relation which exists between two distinct entities (भेदे) having a common property (साधर्म्य).

Exp. :– मुखं चन्द्र इव। The face is like the moon. Here उपमेय (the thing to be compared) is the face & उपमान (standard of comparison) the moon. साधर्म्य (common property) between them is सुन्दरम्।

Note :– In Simile साधर्म्य is वाच्य (expressed by the words) as यथा, इव, तुल्य etc. but in रूपक, संदेह & उत्प्रेक्षा common property is suggested.

3. रूपकम् (Metaphor)

तद्रूपकमभेदो य उपमानोपमेययोः (काव्यप्रकाशः)

It occurs when the उपमेय is identified with the उपमान. Identification (अभेद) is the essence of the figure which shuold be due to extreme similarity (अतिसाम्यम्).

Exp. :– मुखचन्द्रः Here चन्द्रः (विषयी or उपमान) imposes its form on मुखम् (विषयः or उपमेयः).

4. उत्प्रेक्षा (Poetical Probability or Fancy)

सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् । (दण्डी)

प्रकृत means उपमेय and सम means similarity with उपमान. Apprehending the object under consideration as looking identical with something to which it is compared, is what is termed उत्प्रेक्षा. It is of two kinds (i) Expressed and (ii) Understood.

The expressed is one where in, such words as ध्रुवं, मन्ये etc. are used.

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः ।
उत्प्रेक्षा व्यज्यते शब्दैरिव शब्दोऽपि तादृशः ॥ (दण्डी)

Exp. :– अस्या मुखं चन्द्रं मन्ये। The understood is again of various kinds हेतूत्प्रेक्षा, फलोत्प्रेक्षा & वस्तूत्प्रेक्षा or स्वरूपोत्प्रेक्षा etc.

5. अतिशयोक्तिः (Hyperbole)

रूपकातिशयोक्तिः स्यान्निगीर्याध्यवसानतः ।
पश्यनीलोत्पलद्वन्द्वान्निःसरन्ति शिताः शराः ॥

It occurs when उपमान (i.e. पर) completely

swallows up the उपमेय (प्रकृत); with the result the उपमेय is ascertained to be identical (अध्यवसाय) with the उपमान.

Exp :- अमावस्यायां चन्द्रः It is said with reference to a beautiful girl. Here the excellence of उपमेय is brought out by its complete identification with the उपमान or in the example given in the above verse. Both the eyes of a beautiful girl are swallowed up by blue lotuses and her side glances are swallowed up by her sharp arrows.

6. निदर्शना (Illustration)

सम्भवन्वस्तु सम्बन्धोऽसम्भवन्वापि कुत्रचित् ।
यत्र बिम्बानुबिम्बत्वं बोधयेत्सा निदर्शना ॥

When a possible or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype it is निदर्शना. This connection (possible or impossible) must lead on to or end in implying the relation of similarity. Exp. :-

(१) क्व सूर्यप्रभवोवंशः क्वचाल्पविषयामतिः ।
तितीर्षु दुस्तरं मोहादुडुपेनास्मि सागरम् ॥

(२) अभ्युन्नतांगुष्ठनखप्रभाभिर्निक्षेपणात् रागमिवोद्गिरन्तौ ।
आजह्रतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् ॥

7. दृष्टान्तः (Exemplification)

चेद्बिम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलङ्कृतिः ।
त्वमेव कीर्तिमान् राजन् विधुरेव हि कान्तिमान् ॥

It occurs when one sentence (उपमेय) reflectively corresponds (i.e similar) to the second sentence (उपमान)

Exp. :– Oh King! you are famous; similarly the moon is lustrous. Here in the first sentence king is said to be famous & in the second the moon is said to be lustrous. Both the sentences are independent but common properties कीर्तिमत्त्वं & कान्तिमत्त्वं are mutually reflected.

8. अर्थान्तरन्यासः (Corroboration)

उक्तिरर्थान्तरन्यासः स्यात्सामान्यविशेषयोः ।
हनूमानब्धिमतरद् दुष्करं किं महात्मनाम् ॥१॥

गुणवद्वस्तु संसर्गाद्याति स्वल्पोऽपि गौरवम् ।
पुष्पमालानुसंगेण सूत्रं शिरसि धार्यते ॥२॥

It occurs when a general proportion (सामान्य) is corroborated by a particular one (विशेष) or a particular one is supported by a general one either through similarity (साधर्म्य) or dissimilarity (वैधर्म्य).

In the first sentence Hanuman crossed the ocean is a particular sentence which is corroborated (समर्थित) by a general sentence that nothing is difficult for the greatmen. In the second example by the contact of a virtuous thing a trifling thing is respected in the general proportion which is corroborated by a particular (i.e. by the contact of garland, the thread is put round the neck).

9. संदेहः (Doubt)

संदेहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः (सा. द)

When an object under discussion is poetically suspected to be something else, it is called a Doubt. Doubt must be due to similarity and it must be poetical (चमत्कृति जनकः).

Exp:– इदं मुखं चन्द्रो वा.

किमिन्दुः किं पद्मं किमुमुकुरविम्वं किमु मुखं
किमब्जे किं मीनौ किमु मदनवाणौ किमुदृशौ ।
खगौ वा गुच्छौ वा कनककलशौ वा किमुगुच्छौ
तडिद्वा तारा वा कनकलतिका वा किमबला ॥

10. समासोक्तिः (A Speech of Brevity)

परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः ।

It is the description of another thing by paromastic adjectives. Here two matters (प्रकृत and अप्रकृत) are stated briefly (समासेन संक्षेपेण अर्थद्वयकथनात्) and behaviour (व्यवहार) of what is not in hand is attributed to the behaviour of what is the matter in hand.

पिबन् मधुमथा कामं भ्रमर फुल्लपङ्कजे ।
अप्यसन्नद्धसौरभ्यं पश्य चुम्बति कुड्मलम् ॥

Here the description of भ्रमर, which is प्रकृत, conveys the idea of नायक (which is अप्रकृत) who desires to dally with a certain maiden while he is प्रौढाङ्गनाबद्धरतिलीलः।

11. काव्यलिङ्गम् (Poetical Reason)

हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते (सा. द.)

When a reason is implied in (i) a sentence or (ii) in a word, the figure is termed काव्यलिङ्गम्।

जितोऽसि मन्दकन्दर्प मच्चित्तेऽस्ति त्रिलोचनः।

O Cupid! god Shankar dwells in my mind, by whom you are already defeated. Here the reason is implied in a sentence.

12. विभावना (Manifestation)

विभावना विनापि स्यात्कारणं कार्यजन्मचेत्।
अप्यालाक्षारसासिक्तं रक्तं तच्चरणद्वयम् (कुव०)

It occurs when the effect (फल) is present, even though the charm of (विभावना) lies in the fact that the result is said to be present even in absence of the cause.

In the above example the feet are red even though, she has not anointed the lac juice. Here effect is redness and cause anointing of lac juice is the cause. Redness (the result) is present, in absence of the colour, the cause.

13. अन्योन्य (Mutual Relationship)

अन्योन्यक्रियया तु परस्परं वस्तुनोर्जननेऽन्योन्यम्।

It occurs when two things (वस्तुनोः) mutually create each other by means of an identical action. They become cause of each other and their action is the same due to their mutual relationship.

शशिना च निशा निशया च शशी
शशिना निशया च विभाति नभः।
पयसा कमलं कमलेन पयः
पयसा कमलेन विभाति सरः ॥

14. स्वभावोक्तिः (Description of Nature)

स्वभावोक्तिः स्वभाव स्यजात्यादिस्थस्य वर्णनम्।
कुरङ्गैरुत्तराङ्गाक्षैस्तब्धकर्णैरुदीक्ष्यते ॥ (कुव०) ॥

It is the description of charming and peculiar traits (actions and characteristics) of an object which are apprehended by the poet alone. Example :- The deer with their ears erect and bodies & eyes raised are obsecure things. Here the characteristics of a deer are not common to other deer.

15. लोकोक्तिः (Popular Saying)

This does not deserve to be a figure, because here there is no ministering to the expressed or suggested sense of the verse. It is defined as under :-

लोकप्रवादानुकृतिर्लोकोक्तिरिति भण्यते।
सहस्व कतिचिन्मासान्मीलयित्वा विलोचने ॥ (कुव०)

When the poet expresses or suggests the popular saying, then the figure of speech is called लोकोक्तिः। As for example "You bear for some months by closing your eyes."

APPENDIX – III

रसः (SENTIMENT) & ध्वनिः (SUGGESTION)

Vishwanath has defined poetry (काव्य) as वाक्यं रसात्मकं काव्यम्. Poetry is a sentence the soul whereof is sentiment. शब्दार्थौ (word and sense) are the body (शरीर) of poetry and its soul is रसः। रसः is derived from the root रस् to taste or relish. It means the poetry is that which is to be relished. Under रसः (sentiment) भावः (incomplete flavour) and रसाभासः (semblances of sentiment) are included. Vishwanath defines रसः as under :-

विभावेनानुभावेन व्यक्तसञ्चारिणा तथा ।
रसतामेति रत्यादिः स्थायिभावः सचेतसाम् ॥

Love and the like (रत्यादि) which are permanent moods (स्थायिभाव) or underlying sentiments, in any composition, when manifested by विभाव, अनुभाव and सञ्चारि or व्यभिचारिभाव (and not by direct mention there of) attain to the condition of रसः (flavour) in the man of taste. विभावs are those which are the external causes of स्थायिभाव (रति etc.). They are of two kinds आलम्बनविभाव and उद्दीपनविभाव. Women etc. are the examples of आलम्बनविभाव because they cause स्थायिभावः (रतिः) while चन्द्रोदय, वसन्त etc. are उद्दीपनविभावः अनुभावs are the effects of रति etc. They are internal causes of स्थायिभावः।

अनुभावो विकारस्तु भावसूचनात्मकः।

Glances, gestures, perspiration etc. are the examples of अनुभाव. Under अनुभाव are included the eight सात्विकभावs viz. स्तम्भ, स्वेद, रोमाञ्च, स्वरभङ्गः वेपथुः, वैवर्ण्य, अश्रु, प्रलय.

सञ्चारिभावs are those which help or are accessory in apprehending स्थायिभाव or its effects; they are so called because they are not permanent; but appear and disappear as waves in the ocean सञ्चारिभावs are 33 viz. निर्वेद, ग्लानि, शङ्का, असूया etc. They are not main sentiments in a composition, but are found with the main sentiment.

Rhetoricians have described the following sentiments and their स्थायिभावs :-

स्थायिभावः Permanent Mood		रसः Sentiment	
1. भयः	Fear	1. भयानकः	Terror
2. क्रोधः	Anger	2. रौद्रः	Wrath
3. जुगुप्सा	Censure	3. वीभत्सः	Disgust
4. शोकः	Distress	4. करुणः	Pathetic
5. रतिः	Love	5. शृङ्गारः	Erotic
6. विस्मयः	Wonder	6. अद्भुतः	Marvel
7. हासः	Merriment	7. हास्यः	Humour
8. निर्वेदः	Grief	8. शान्तः	Ascetic
9. उत्साहः	Excitation	9. वीरः	Herotic
10. स्नेहः	Fondness	10. वात्सल्यः	Affection

According to आनन्दवर्धन the author of ध्वन्यालोकः poetry is divided into three varieties उत्तम, मध्यम and अधम. उत्तमकाव्य is that where व्यंग्य (suggested

sense) far excels the वाच्य (expressed sense). It is also called ध्वनिः (द्योतते यत्र व्यगङ्यार्थः). He says काव्यस्यात्मा ध्वनिः। The soul of poetry is suggestion. It is divided into three kinds. वस्तुध्वनिः suggestion of matter अलङ्कार ध्वनिः suggestion of embellishment and रसध्वनिः suggestion of flavour.

In वस्तुध्वनिः ordinary sense is under valued and is expressed by using the commanding and denial words of वस्तु. Exp:-

शिखरिणि क्व नु नाम कियच्चिरं
किमभिधानमसावकरोत्तपः ।
सुमुखि येन तवाधरं पाटलं
दशति बिम्बफलं शुकशावकः ॥

Here distinct subject or topic is suggested viz. that your kiss of lip is to be gained only by excessive merit. (पुण्यातिशयः) i.e. वस्तु.

अलङ्कारध्वनिः is that in which the suggested sense would constitute a figure of speech; the expressed sense, however does not do so. Exp.:

दिशि मन्दायते तेजो दक्षिणस्यां रवेरपि ।
तस्यामेव रघोःपाण्डयाः प्रतापं न विषेहिरे ॥

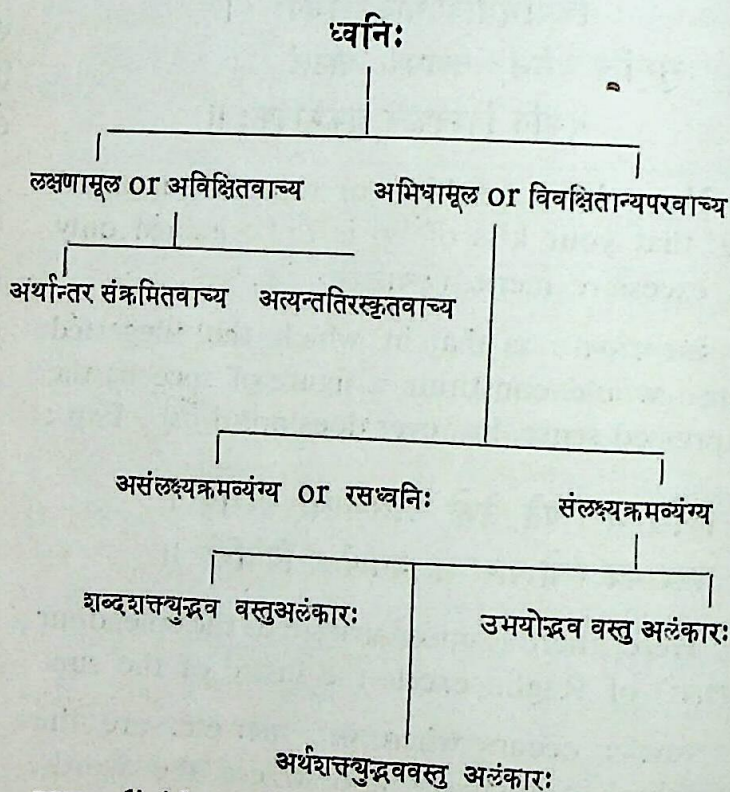
Here, there is व्यतिरेक अलङ्कारः as the splendour (प्रतापः) of Raghu excels the lustre of the sun.

रसध्वनिः occurs where रसः, भावः etc. are the principal elementary and where the words, expressed sense and the figures of speech are dependent upon रसः etc. Exp.:-

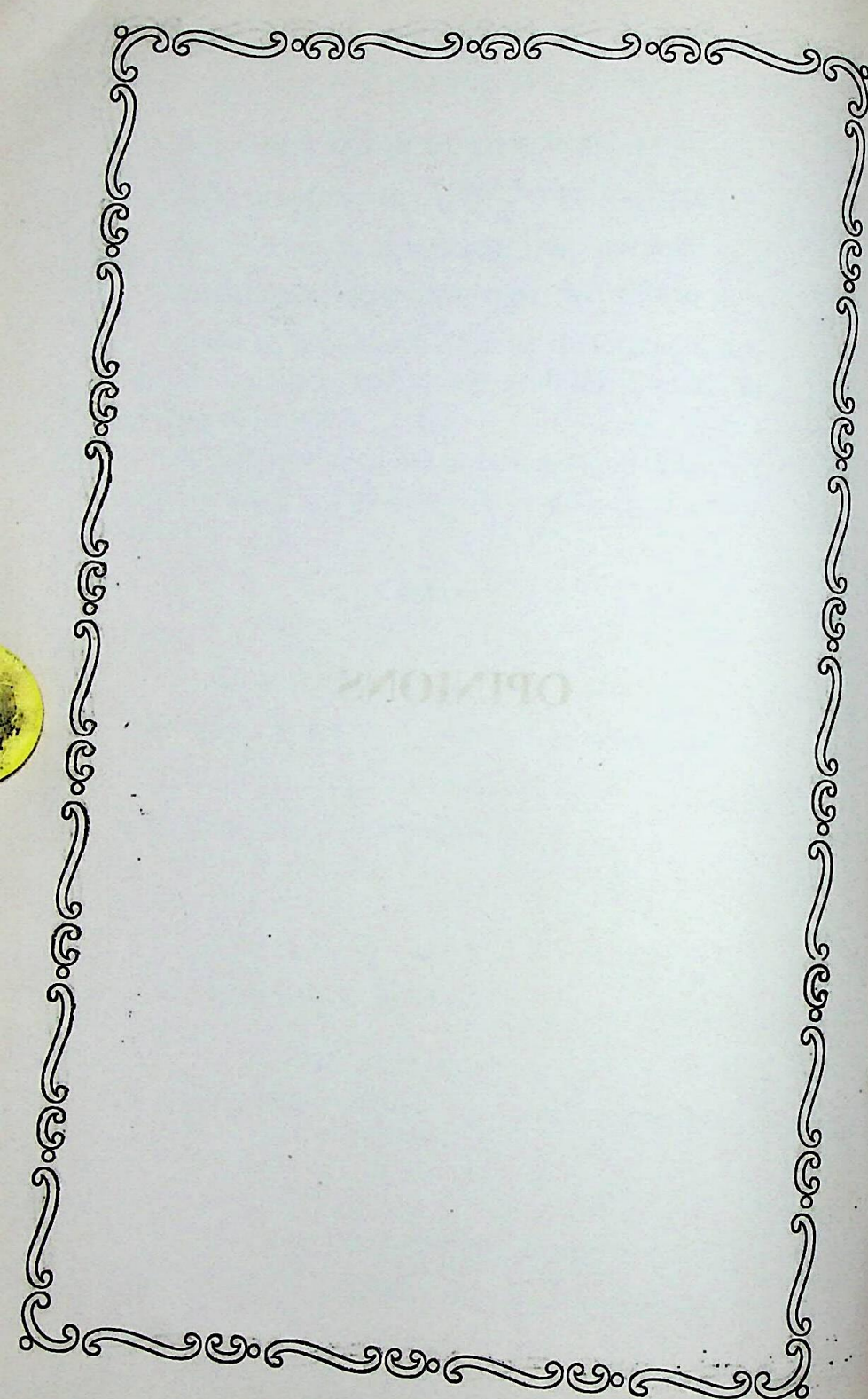
शून्यं वासगृहं विलोक्य शयनादुत्थाय किञ्चिच्छनै-
र्निद्रा व्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम्।
विश्रब्धं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं
लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुम्बिता॥

Here is शृङ्गाररसध्वनिः। Some rhetoricians are of the opinion that प्रहेलिका (riddle) should be included in ध्वनिः।

A different and more elaborate division of ध्वनिः is given in ध्वन्यालोकः. Its brief line is given below:-

ध्वनिः
- लक्षणामूल or अविक्षितवाच्य
  - अर्थान्तर संक्रमितवाच्य
  - अत्यन्ततिरस्कृतवाच्य
- अभिधामूल or विवक्षितान्यपरवाच्य
  - असंलक्ष्यक्रमव्यंग्य or रसध्वनिः
  - संलक्ष्यक्रमव्यंग्य
    - शब्दशक्त्युद्भव वस्तुअलंकारः
    - अर्थशक्त्युद्भववस्तु अलंकारः
    - उभयोद्भव वस्तु अलंकारः

मम्मटः divides अर्थशक्त्युद्भव into twelve varieties.

———: o :———

OPINIONS

Dr. S. N. Gajendragadkar
M.A., Ph.D.

Nanik Niwas,
30-34,
D. D. Sathe Marg,
Girgaum, Bombay.
Ph. Resi.: 353026
Off.: 261945

Dear Principal Shandilya,

It was a pleasure to read your 'Yatra Prasangiyam' written in Sanskrit. Both the theme and treatment made the reading of the Khanda Kavya interesting.

This is undoubtedly an effort worth emulating. The language is smooth, flows easily and the versification is smooth-going. A variety of metres have been handled with ease.

The idea of presenting the theme through dream is novel. A number of social problems have been treated in this composition.

It is very heartening to see that in these days when the study of Sanskrit has declined considerably, a few lovers of this rich & great language continue to contribute to it.

I congratulate you on this effort and hope that you will continue this effort in the sincere hope. Better days for Sanskrit will come and that too rather early.

With regards,

Yours sincerely,
(S. N. Gajendragadkar)
Rtd. Prof. of Sanskrit,
Wilson College, Bombay.

Dr. Bahadur Chand Chhabra,
M.A., M.O.L., Ph.D., F.A.S.
Upakulapati-Sanskrit University,
S. M. V. Vidyalaya Trust,
Bannerghatta, Anekal Taluk,
BANGALORE.

Dear Principal Shandilya,

I enjoyed reading your यात्राप्रसङ्गीयम्। To me you are भर्तृहरिः reborn. You have such a command over versification as if it seems that poetic description and composition in verses come to you spontaneously.

गङ्गायमुनयोः सङ्गः सङ्गतं खलु मित्रयोः।
पृथग् देशसमुद्भूते पृथग्वर्णों च किं ततः॥

Yours
(Dr. B. C. Chhabra)
Rtd. Director General
of Archeology, India.

Address :–
P-16 Hauz Khas Enclave,
New Delhi – 110016.

4/11, Shah Building,
Bhagat Path, Mahim,
Bombay.

I gladly went through the 'Yatra Prasangiyam' written by Shri H. A. Shandilya, a pupil friend of mine. I found the poem extremely interesting. Not only does the author express himself with the help of fine figures of speech such as उपमा, उत्प्रेक्षा, स्वभावोक्ति, काव्यलिङ्गम् and the like, but at the same time he gives happy expression to the common experience such as :–

सिंहाद् यथा वन्यमृगो बिभेति ।
दुरात्मनः साधुजनस्तथैव ॥

The entire poem is conned in happy metre called उपजातिः ।

I offer my hearty congratulations to him for having served the cause of सुरभारती in these days when it has fallen into disuse, nay utterly neglected. This makes his effort all the more laudable.

I am sure that the lovers of सुरभारती will warmly welcome this Sanskrit poem & expect more works from him in future I wish him every success.

Dr. M. D. Paradkar
Member
Sanskrit Standing Committee,
Govt. of Maharashtra.

708, Double Storeys
New Rajendra Nagar,
New Delhi - 110 060.

Principal H. A. Shandilya is a well-known academician, a renowned scholar and a great poet. His contribution in the field of education is praise-worthy. He has always remained keenly interested in the promotion of sanskrit language and literature. He hails from a family of eminent sanskrit scholars. He believes in morality & spiritual values. Recently he has been declared as a member of World Development Parliament and Spiritual State Minister for Angola (West Africa). The same authority has also conferred on him the Honorary Degree of Doctor of Tantralogy. Recognising his merit, Sarvadeshika Sanskrit Samitee, Lucknow has nominated him as Vice-President for Maharashtra State. He is also an invitee in Pandit Parishad of 34th session of the All India Oriental Conference at Vishakhapatnam.

It was a great pleasure for me to have gone through his 'Yatra Prasangiyam' in Sanskrit and translated by him in English. It is an allegorical poem which begins with a simple theme of saving a young girl whose life would have been extinguished by the running train. The sentiment of love (श्रृङ्गाररस) developes in the heart which gradually gets turned into the sentiment of Asceticism (वैराग्यरस). One can not remain without appreciating the skill and the

poetic ability exhibited in the verses. The poet's philosophy of life, ideas of morality & elevating thoughts beckon to the highest goal of life (i. e. Salvation).

Shri Shandilya deals with an interesting theme in the present Kavya. He has compared human beings with travellers who abondoning their spiritual abode, are travelling in the train of the world. During their journey, they get a chance to observe various beautiful and attractive scenes & interesting places. According to him if the travellers enjoy the beauty around as spectators, they can reach their highest destination (i. e. Salvation). But in case they attach themselves to worldly pleasures, they lose grace & their journey becomes fruitless.

According to the poet, this world is a garden where good persons are like fragrant flowers. They fill the entire atmosphere with sweetness & fragrance whereas wicked people are thorn-like who live only to oppress others. Selfish motives, inhuman behaviour & vicious atmosphere are the root cause of all evils & distress. In his opinion until and unless the spiritual knowledge which makes a person a good person and which is lacking in modern education, is not imparted, there can be no peace in the world.

(M. V. Narwani)
Ex-Deputy Advisor, Planning Com.
Ex-Consultant, Planning Com.
Govt. of India, New Delhi.

किञ्चित् काव्यविषये

शाण्डिल्यनाम्ना कविना प्रणीतं
'यात्राप्रसङ्गं' सरसं मनोज्ञम् ।
आमूलचूलं परिशील्य काव्यं
मनागभिप्रैति वसन्तनामा ॥१॥

पराम्बिकायाः करुणाकटाक्षा-
दनेन लब्धः प्रतिभाविशेषः ।
विना प्रयत्नं यदमुष्यकाव्ये
सर्वत्र रम्यः स्फुरति प्रसादः ॥२॥

निर्वर्णयन्नग्निरथेन यात्रां
कश्चिद्युवा स्वानुभवं विवृण्वन् ।
नानारसं जीवनचित्रलेखं
प्रादर्शयत्काव्यमयं किलाऽत्र ॥३॥

सर्वे प्रसङ्गाः कविना निबद्धाः
काव्ये तथाऽस्मिन् सरसैर्वचोभिः ।
चित्तं यथैतत्पठतां विधत्ते
सद्यः प्रमोदाम्बुधिमज्जनानि ॥४॥

नैसर्गिकी सा प्रतिभा दुरापा
श्रुतं प्रभूतं, सुदृढोऽभियोगः ।
काव्ये निदानं यदपेक्षणीयं
तदत्र सर्वं प्रवरे कवीनाम् ॥५॥

आस्वादयन्नस्य कवेरुदारां
निरन्तरां वाङ्मकरन्दधाराम् ।

को वा न साहित्यरसानुरक्तो
वृत्तिं चिरं माधुकरीं भजेत ॥६॥
सिन्धुप्रदेशाभिजनो विनीतो
विद्याऽनुरागी कविकुञ्जरोऽयम् ।
काव्यप्रबन्धान् प्रणयन्नजस्रं
विश्वेश्वरानुग्रहभाजनं स्यात् ॥७॥
वाराणसीमधिवसन्नगरीं गरिष्ठां
श्रीविश्वनाथचरणाब्जरतो वसन्तः ।
शाण्डिल्यनामकविना रचिते प्रबन्धे
संक्षेपतो निजमतं विशदं व्यतानीत् ॥८॥

महाकविः
वसन्त त्र्यम्बक शेवडे
एम्. ए. मानद
हनुमानघाट, वाराणसी ।

यात्राप्रसङ्गं समधीत्य काव्यं
चेतो मदीयं मुदतेतरां वै । ?
समीक्ष्य सर्वाः परिकल्पनास्ते
मौग्ध्यं मनो मे भजते नितान्तम् ॥

रुद्रदेव त्रिपाठी
सम्पादन प्रकाशनाध्यक्षः
बिड़ला शोध केद्रन्म्, उज्जैन ।

काव्यविषये द्वित्राण्यक्षराणि

इदानीन्तनेषु दिवसेषु संस्कृतभाषायां स्वल्पमात्रायामेव लिख्यते। यत्किञ्चिल्लिख्यते तदपि नोच्चकोटिकम्। कदाचिदेव कस्यचिन्मनीषिणो विदुषो वा कृतिर्ध्यानमाकर्ष्टुंक्षमा। निःसंदेहं संस्कृतपत्रपत्रिकासु लेखा, आख्यायिकाः, काव्यानि, नाटकानि च समये समये प्रकाश्यन्ते तथापि तेष्वल्पमेव मनोग्राहित्वं प्रतीयते। अलेखनाल्लेखनं वरमिति मत्वा सन्तोषः क्रियते।

इमं 'यात्राप्रसङ्गीयम्' पठित्वा काचिद्रसानुभूतिर्जायते। मौलिकतायाः क्षेत्रे प्रशस्योऽयं परिश्रमः। कविमहोदयेन सामान्यवार्ताऽपि स्वकल्पनाकौशलेन रसप्रवाहमयीनिर्झरिणीव प्रवाहिता। शोभनवर्णाऽलङ्कारैरलङ्कृता प्रसादगुणगुम्फिता कवितेयं कामिनीव कस्य चेत्तो न प्रसादयिष्यति?

अस्मिन् रसकाव्यसरसि हंसीव स्वरूपजातिनैसर्गिकीं गतिं कुर्वाणा विलोक्यते रसिकवृन्दैः। आशास्यते कविवरस्यैतस्मादप्यधिकरमणीया हृदयाह्लादिनी च काचिदन्या रचनाऽपि शीघ्रमेव प्रकाशयिष्यते। गीर्वाणवाणीजुषां विदुषाञ्च मनो-मोदनं च करिष्यते।

महामहिमोपाध्यायः
कात्यायनीदत्त शाण्डिल्यः
भू. पू. उपाध्यक्षः
अ. भा. वै. शोध संस्थानम्
विक्रमनगरं (बीकानेर)
राजस्थानम्।

श्रीमन्तः शाण्डिल्यपद्भाजो विद्वद्वरेण्याः!

संभाजयामि तत्र भवतः सुरभारती सेवानुष्ठाने दत्तावधानान्।

काव्यमिदं यथामति मयकाधीतं शृङ्गारशान्तयोरपूर्व सम्मेलनेनानन्दोऽप्यपूर्व एव अन्वभावि। व्याकरणानुसारि स्खलनं तु मम दृक्पथं नायातम्। वृत्तानामलंकाराणाञ्च योजनाऽतीव रम्या। शीतकालत्वाद् झटित्येव दृष्ट्वा भवतां कृतिः "त्वदीयं वस्तु गोविन्द ...." इति स्मरता भवतामेव पार्श्वे संप्रेष्यते।

डा. जगदीशप्रसाद सेमवालः
साधु आश्रम, होशियारपुर।

श्री शाण्डिल्यविनिर्मितं नवनोन्मेषान्वितं शोभनं
सारल्येन युतं रसाश्रितमिदं 'यात्राप्रसङ्गीयम्' शुभम्।
लोकाभावविभावभूषणयुतं श्रुत्वानुसृत्यात्मनो यात्रां
सौख्ययुतामनन्यमनसा नूनं करिष्यन्ति ते।

सत्यं तथ्यं तथा कृत्यं लोकेस्मिन् वसतां ध्रुवम्।
यात्राप्रसङ्गकाव्ये तत् शाण्डिल्येन प्रकाशितम्॥

रामाशीष पाण्डे
संस्कृतविभागाध्यक्ष
माड़वाड़ी महाविद्यालयः
रांची (बिहारः)

कविकुलमुकुटमणिकविकालिदासकल्पेन शाण्डिल्य गोत्रोत्पन्नेन कविवरेण रामचन्द्र (हरिशरण) नामधेयेन विरचितं यात्राप्रसङ्गीयं काव्यं मयाऽवलोकितम्। काव्यन्तु तं गुणालङ्काररीतिभिः समुल्लसितं जाग्रत् स्वप्नसुषुप्ति स्थितं सर्वं जगद् स्वप्नवदसत्यं, प्रतिपाद्य श्रुतेरर्थमेव 'एकमेवाद्वितीयंब्रह्म', इति प्रदर्शितं कविवरेण। यात्रा-प्रसङ्गीयम् काव्यमिदमभूतपूर्वं मे प्रतिभाति।

पं. विष्णुदत्त त्रिपाठी
वित्तीय सहायता प्रापकः
पोडीकला, कटिनी।

श्रीमन्तः शाण्डिल्य महानुभावाः!

भवद्भिः प्रेषितं स्वीयं 'यात्राप्रसङ्गीयम्' नाम खण्ड काव्यमिदमवलोकितम्। शोभनं सरसं सरलश्चेदं काव्यं यात्रानुरूपम्। भवतामनुभूतिरत्र प्रशस्या।

नरेन्द्र झा शर्मा
नव्यन्याय व्याकरणसाहित्याचार्यः
सर्वत्रलब्धस्वर्णपदकः
राष्ट्रपतिसन्मानितः प्राध्यापकः
जी. टी. संस्कृतमहाविद्यालयः
बम्बई – ४०० ००७.

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ERRATA

Page	Line	Incorrect	Correct
i	25	acquinted	aquainted
ii	10	Cotains	Contains
iii	10	regared	regard
8/18	9/24	complements	compliments
9	18	mnch	much
14	1	आपीतमासीत्	आपीत आसीत्
15	7	wanes	waves
20	9	Comparision	Comparison
21	5	failing	falling
22	19	partners	parents
29	23	them	themselves
33	4	oppessing	oppressing
34	1	चि तां	चिन्तां
34	2	घमम्	धर्मम्
48	25	सहाकर्पम्	सहाकार्षम्
51	20	tickled	trickled
52	3	Innumberable	innumerable
61	23	hymps	nymphs
63	17	वासमापम्	वासमापत्
65	10	द्विषद्भिः	द्द्विषद्भिः
68	8	querrel	quarrel
72	9	Vanquished	Vanished
72	20	undesirable	desirable
73	8	प्रवृत्ति	प्रवृति

Page	Line	Incorrect	Correct
73	20	तान्नानु	तन्नानु
83	7	अनन्तरोदीति	अनन्तरोदीरित
85	10	अलङ्करोति	अलङ्क्रियते अनेन
89	13	मालानुसंगेण	मालानुषंगेण
106	2	भषायां	भाषायां
107	4	मयकाधीतं	मयाऽधीतं
Cover Page Back side	1	रामन्द्रः	रामचन्द्रः

...रामन्द्रः (हरिशरणः) शाण्डिल्यः

कवेः कृतयः

...— ...स्मिनकाव्ये षण्णामृतूनां रोचकं वर्णनं विद्यते। श्रृङ्गाररस-...पूरितमिदं ऋतुवर्णनात्मकं काव्यम्।

काम... — ...भारतविभाजनानन्तरं सिन्धुदेशीयाः शरणार्थिनो भारतं समागताः। कापि वागूदत्ता वनिता स्वप्रियेणवियुक्ता पाकिस्तानात् कामदूतद्वारा स्वसंदेशं प्रेषयति। तस्याः संदेशं श्रुत्वा स वियोगी अपि स्वोत्तरं तां प्रत्यावेदयति। अन्ततस्तयोःसम्मेलनं कामदूतद्वारा भवति। मार्गस्थितानां द्वाषष्टि नगराणां वर्णनमतीवाऽऽह्लादकं अत्र काव्ये वरीवर्ति। करुणरसपूरितमिदं काव्यम्।

स्तोत्रावलिः — अस्यां विविधदेवानां भक्तिरसपरिप्लुतानि भारतमातृवरदना सहितानि पञ्चदशस्तोत्राणि सन्ति।

नाट्यावलिः — अस्यामतीव सरलभाषायां मञ्चोपरि सप्त वा पञ्चदशमिंट पर्यन्तं बालानां कृते नाट्ययोग्यानि पञ्चनाटकानि सन्ति।